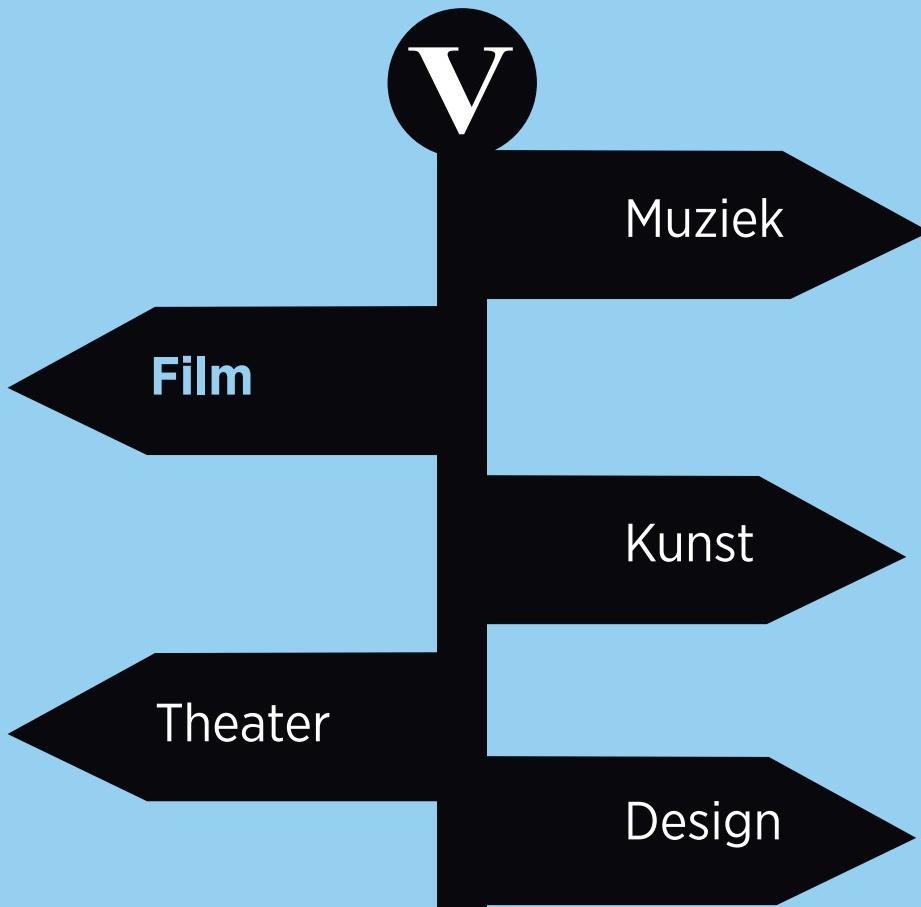


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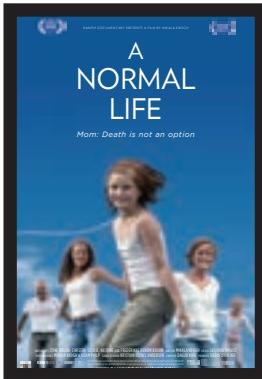
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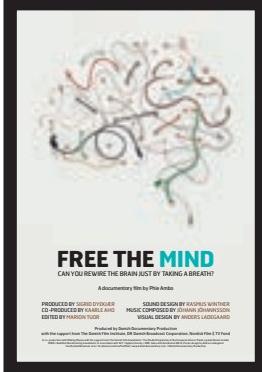


A NORMAL LIFE

A FILM BY MIKALA KROGH

The film examines how a mother keeps herself and her family going even though everything around her is an almost unbearable chaos with a daughter seriously ill of cancer. How she tries to displace the brutal realities, because she so much wants to live a normal life with her three girls. The mother wants to distribute her love and care equally among her girls, but suffers from living in a constant state of emergency.

www.danishdocumentary.com

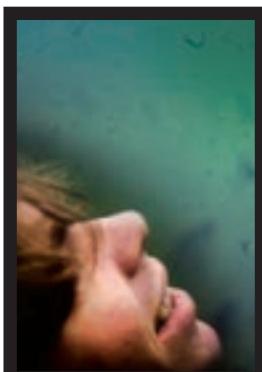


FREE THE MIND

A FILM BY PHIE AMBO

Free the Mind is the fantastic tale of how one man's vision provides a turning point in the lives of human beings. Professor Richard Davidson is one of the world's leading researchers of the human brain. He sets out to discover if, and how, it is possible to physically change the brain using only the power of thought.

www.freethemindthemovie.com



I AM BREATHING

A FILM BY EMMA DAVIE & MORAG MCKINNON

I AM BREATHING is about the thin space between life and death. Within one year, Neil Platt becomes paralysed from the neck down. As his body fails, he tries to make sense of his life in order to communicate who he is in a letter to his one year old son.

www.iambreathingfilm.com



IDFA
2012



COMPETITION for Feature-Lenght Documentary:



BAD BOY. HIGH SECURITY CELL

DIR. JANUSZ MROZOWSKI
PROD.: JANUSZ MROZOWSKI
FRANCE/POLAND, 2012, 78'

COMPETITION for Student Documentary:



ROGALIK

DIR. PAWEŁ ZIEMILSKI
PROD.: POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ, POLAND, 2012, 17'

DOC NEXT Programme:

PSZÓW | DIR. AGATA ZAJĄC, MONIKA ZAJĄC, MICHALINA KRAKOWCZYK, MARZENA KRAKOWCZYK | POLAND, 2012, 6'

WITHOUT SPECTATOR | DIR. Rafał Andrzej Gołębiowski | POLAND, 2012, 6'

DOCS FOR SALE:

ROGALIK | DIR. PAWEŁ ZIEMILSKI

THE PALACE | DIR. TOMASZ WOLSKI

MOTHER 24/7 | DIR. MARCIN JĀNOS KRAWCZYK

SURVIVE AFGHANISTAN | DIR. MAŁGORZATA IMIELSKA

GALUMPHING | DIR. KAMILA JÓZEFOWICZ

DREAM OF SAN JUAN | DIR. JOAQUÍN DEL PASO,
JAN PAWEŁ TRZASKA

MY HOUSE WITHOUT ME | DIR. MAGDA SZYMKÓW

LOSING SONIA | DIR. RADKA FRANCZAK

EXIT POINT | DIR. JAGODA SZELC

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Foreword

A backwards-sideways-looking “forward”



photo: Bert Nienhuis

Over the last few weeks, I have been thinking about what I would write in this Foreword to celebrate IDFA's silver anniversary. There's a blank white sheet in front of me, in my always-handy black notebook. Over the last 25 years, I've kept a journal of every film I've seen in 50 of these notebooks. The challenge of this small blank white sheet of paper is a lot like the challenge of the large blank white cinema screens we have to fill with films each year. But what should I write now? How does one do justice to the story of how a little event born so long ago grew into the largest documentary festival in the world? How does one do justice to the thousands of films we've screened over the years? To the 50,000 professionals who have come and gone and come back again? To the 10,000 staff members, volunteers and sponsors who have kept IDFA afloat for a quarter of a century? To the over 1.5 million people who have had great individual and collective experiences watching films at IDFA over the years?

I have been thinking about this for a few weeks, on the train into Amsterdam from my hometown or while sneaking a cigarette on Rembrandtplein, or while bringing my son to the airport for his own life's journey – a backpacking adventure in Australia. As for myself, I will try to pack 25 years of experience into a few paragraphs of reflection for this Foreword. I began by consulting the archives of our past Festival and Forum Catalogues and Industry Guides. Spread out on the floor in front of me, they form a tall pile in the programmer's room of our festival office.

In 1988, IDFA's first year, we had one phone, two huge typewriters and a closet to work from. A group of dedicated women – Adrieck, Willemien, Miryam, Annelot and myself – along with some very dedicated guys and a few believing sponsors put that first edition together. We screened films in the Alfa Theater (now gone) on Leidseplein, at de Balie and at the Netherlands Film Museum. In that first catalogue, Joris Ivens wrote, “Lately, signs of a documentary revival can be discovered everywhere... We must renew and strengthen our own creative powers... We must realize that there are two main currents by which the art of cinema is driven along: feature films and documentary. The one cannot do without the other.” IDFA continues to be the agenda-setter of that ongoing revival. Over the years, IDFA has helped develop a space for the creative documentary, for documentaries with a social purpose, for films with meaning. We have helped develop a worldwide documentary community and a doc-media industry.

Those early days were exhilarating. Fred Wiseman was on the first jury, and he recognized right away that the “intimacy and friendliness of the festival already distinguishes it from many others.” That year, Bert Haanstra picked his documentary favorites. We did a series on glasnost in documentary film and screened docs from the Soviet Union like Herz Frank’s *Forbidden Zone*. Johan van der Keuken and Ken Loach gave workshops. It was a great success.

Over the years that followed, the festival grew more confident and more professional. Rather than featuring the various competitions that we are now famous for, those festivals were about handpicking films from a few hundred entries. The programs were more about curating thematic series and looking backwards through retrospectives. The series had names like “Documentary and the Enemy’s Image,” “European Identity and Vanishing Cultures,” “Media and War,” “Global Migration,” “Documentaries from the 1945-1950 Reconstruction Period,” “Films from the National Film Board of Canada,” and “Thematic Retros from Chris Marker.” There was even a series on water. Or we selected countries as case studies: Palestine/Israel, Japan, Cuba, Lithuania, the Nordic countries, Kazakhstan, Mexico, Poland. In those early years, famous filmmakers like Kieslowski, Taviani, Varda, Kramer, Van der Keuken, Kopple and O’Rourke put together their Top 10s.

Things continued to develop. 20 years ago, we organized the first Forum for the International Co-financing of Documentaries, sponsored by the European MEDIA program. In a few short years, we could actually afford something called a fax machine. We went “digital” – whatever that meant – in 1994. The Docs for Sale catalogue became accessible. In 1996, our platform program featured films from developing countries and 1,000 films were viewed by the pre-selection committee. In the early days, IDFA was more about social and cinematic history, but as it evolved it became a festival about the present. Each year we kept adding sections and events to please audiences and the ever-growing documentary industry. Competitions, Kids & Docs, educational divisions, the IDFAcademy, summer schools... always adding, changing, adding... Our own Jan Vrijman Fund (now called the IDFA Fund), funding films in what we used to call the Third World.

In the 1999 catalogue, I wrote, “Our most fundamental goal for the 21st century is to strive for a place for the creative documentary.” Since the turn of the millennium, IDFA has continued to innovate every step of the way. We take on the larger issues of our times. Today, we think more about the future than the present. And in this Foreword, we look forward. Whereas once we had 400 films to choose from, advances in film technology and the democratization of production around the world now mean we have to consider over 3,600 films a year. The gatekeepers and gateways have opened up. Films are rushed to IDFA from almost every country on earth.

These days, instead of programming thematic series, we select individual films as individual works of documentary art and information. The audience, too, is seen as a group of unique individuals who navigate their own ways through our modern catalogues on self-guided tours, selecting according to their own desires and needs. In effect, they create their own customized festival. We are there to lead and guide them, but not to dictate a cinematic canon.

I am grateful that we have built IDFA over the years by standing on the shoulders of those who have inspired us, locked arm-in-arm with so many friends, colleagues and sponsors. The number of people I need to thank would fill up this whole catalogue. But actually, dear readers, it is **you** I wish to thank. You have your own documentary dreams to look forward to. Documentary’s future is yours to make or to explore – through the power and passion of filmmakers and a festival that has always supported their visions. Have a great IDFA 25!

*Ally Derk
Festival Director*

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Lempe, Rafaela Wang, Ralph Edelstein, Rami Al Banna, Rebecca Jackson, Reinier Schat, Remco Kappelhof, Renate Rose, Rene Rood, Ria Bergshoeff, Rikke Bejesi, Rieke Evergoen, Rieneke Dekker, Riëtte Mellink, Rik Weel, Rina Sjaim, Rob Goedhart, Robert Schouten, Robin Goercharn, Rodrigo Cortes Rios-Niehe, Rogier Jacobs, Roland Simons, Rolf Hoekstra, Rolf Slagboom, Romy Biesheuvel, Ron Noordman, Rosa Subirà Biosca, Rosanne van den Berg, Rosanne Veger, Rowan Uijttewaal, Ruben Andriesse, Ruben Rijnbeek, Ruben Alterna, Runa Starn, Rutger Jansen, Ruard Bouter, Sabina Aleva, Sialda van der Valk, Saka Sugata, Sam Nasrat, Samantha Robinson, Sandra van Beek, Sanne Beijen, Sanne de Groot, Sanne van Alphen, Sanne van Rijswijk, Santy van Londen, Sara Blom, Sarah Abu Levitt, Saskia Kroonenberg, Saskia Schipper, Sean Weir, Selien Wulms, Selma Boesenkool, Sera van Megen, Sharis Coppens, Sharleen Winder, Shayne McCreadie, Sheryla Nassy, Shirley Parree, Siem Luijckx, Sigita Jurkynaite, Sjarel Soebarta, Sjorerd Derine, Steven van Oosterwijk Ardila, Stien Weijers, Suelta Aksoy, Susan Brand, Susannah Herman, Susanne Cammelbeck, Susanne Dongelmans, Susanne Schieving, Suzan Yucel, Susanne de Groot, Sydney Newman, Sylvia Franken, Syta Fokkema, Taco Mansens, Tallie Boerma, Tanja de Vette, Tatiana Kalinina, Tatiana Scheltema, Teije Terhorst, Teun Smidt, Teuntje Vosters, Theba Bilemsa, Theresia Zeinstra, Tiago Goncalves, Tim Lammers, Tineke Oosterhof, Tobias Slikker, Tod Savage, Tom Roes, Ton van Tilburg, Ijsi Tang, Undine Buka, Verna Utilla, Veronique van Wolbeck, Veronique Aicha Achoui, Vincent Middleton, Viv Nguyen, Vivian Schotsborg, Welmoed van Ramshorst, Wendy Duyker, Wilfred Raterink, Willem van Rossum, Willemien Jacops, Wilma de Beer, Wilma Lighthart, Wim Bergsma, Wouter de Voogd, Yash Bhola, Yobel Ghergis Ande, Yula Altchouler, Yvon Stefess, Yvonne Nijenhuis, Yvonne Prins, Yvonne Scherf, Yvonne Vetter, Yvonne Wolsink, Zulilah Merry.

Thank You!

Persons

Alan Berliner, New York; Alexander Taat, Rotterdam; Alexandre Brachet, Paris; Anaïs Clanet, Paris; André Naus, Amsterdam; Andre Singer, London; Andrea Hock, Vienna; Andrew DeVigal, Portland; Angela Verduin, Amsterdam; Anna Pedrolí, Amsterdam; Anne Marie Kürstein, Copenhagen; Anne-Trije de Kroes, Amsterdam; Anne Vierhout, Amsterdam; Axel Arnlöv, Stockholm; Barbara Truyen, Amsterdam; Bart Rutten, Amsterdam; Bauke Freiburg, Amsterdam; Bjarke Myrthu, Copenhagen; Bob van der Meer, Utrecht; Bojan Bajic, Vlieland; Cherelle Zheng, Beijing; Cecilia Lidin, Stockholm; Cecile Bolvinikel, Copenhagen; Charlotte Uzu, Paris; Christian Popp, Vincennes; Christina Jul Gregersen, Copenhagen; Coen Schrijver, Amsterdam; Cynthia Kane, San Francisco; Daan Vermeulen, Amsterdam; Daisy Benz, Amsterdam; Daniël Burven, San Francisco; Dannie Dannel, Amsterdam; Daphne Bunkskoep, Amsterdam; Danielle Jansen, Amsterdam; David Hanemaayer, Amsterdam; Debra Zimmerman, New York; Denis Vaslin, Rotterdam; Diana El Jeiroudi, Damascus; Diana Holtzberg, New York; Diane Weyermann, New York; Dick Moesker, Rotterdam; Dominique van Ratingen, Utrecht; Edwin van Andel, Amsterdam; Eline Jongsma, New York; Elisabeth Holm, New York; Emilia Person, Stockholm; Erik Diks, Leiden; Erik Kessels, Amsterdam; Erik Koletzki, Amsterdam; Esther van Messel, Zürich; Fleurie Kloostra, Amsterdam; Florien Kleine Snuverink, Amsterdam; Frank van den Engel, Amsterdam; Frank van der Wal, Amsterdam; Froukje Jansen, Amsterdam; Geert van Italië, Amsterdam; Georg Tschurtschenthaler, Berlin; George van Breemen, Amsterdam; Gianfranco Rosi, Rome; Gitte Hansen, Zürich; Guy Lavie, Kfar Sava; Hanne Skjødt, Copenhagen; Hans Bosscher, Amsterdam; Hans Robert Eisenhauer, Berlin; Hendrik Folkerts, Amsterdam; Hugues Sweeney, Montreal; Ingrid Kopp, New York; Ingrid van Tol, Amsterdam; Iris Hogendijk, Amsterdam; Is Hoogland, Amsterdam; Jacco Pattist, Amsterdam; Jan Herman den Hertog, Amsterdam; Jan Hiddink, Amsterdam; Jan Mulder, Utrecht; Jan Pieter Ekker, Amsterdam; Jan Rófekamp, Montreal; Jan van Aert, Amsterdam; Jane Burton, London; Jantien Ekkers, Amsterdam; Jelmer van der Lucht, Amsterdam; Jesper Osmund, Copenhagen; Jess Andersen, Copenhagen; Jess Search, London; Joel Ronez, Paris; John Appel, Amsterdam; Jon Heemsbergen, Amsterdam; Joost den Hartog, Unley; Jos Houweling, Amsterdam; Jørgen Leth, Copenhagen; Juul Veenboer, Rotterdam; Karolina Lidin, Copenhagen; Kees Fopma, Amsterdam; Kell O'Neill, New York; Kyra Kuppens, Amsterdam; Lisa Linde Nivelvd, Amsterdam; Ludmila Stanukinas, Jerusalem; Maaike Krijgsman, Amsterdam; Madelinde Hageman, Amsterdam; Malcolm Pullinger, San Francisco; Margje De Koning, Hilversum; Marjo Boeijen, Amsterdam; Marjolin Bronkhuyzen, Amsterdam; Mart Atkin, London; Marlies Kool, Utrecht; Marlies Pinksterboer, Amsterdam; Martin van Broekhoven, Delft; Menna Laura Meijer, Amsterdam; Menna Boerema, Amsterdam; Mervin Graves, Amsterdam; Michael Thoubier, Copenhagen; Mikael Opstrup, Copenhagen; Mirjam Coelho, Amsterdam; Mischa Kamp, Amsterdam; Moniek Busman, Amsterdam; Nick van Ginkel, Amsterdam; Nick Ware, Fulvy; Nicolette Nellen, Hilversum; Niek Koppen, Amsterdam; Olivier ten Kate, Amsterdam; Onno Hekman, Amsterdam; Ove Rishøj Jensen, Copenhagen; Pascal Schmitz, Johannesburg; Patrick Janssens, Amsterdam; Pernille Fonnesbech, Copenhagen; Peter Goldman, Rotterdam; Peter Jäger, Vienna; Peter Lataster, Amsterdam; Peter Wintonick, Montreal; Petra Lataster-Czisch, Amsterdam; Pieter Fleury, Amsterdam; Pieter van Huyseste, Amsterdam; Rada Sesic, Utrecht; Robert de Geus, Amsterdam; Robert McLaughlin, Saskatoon; Robert Mulder, Amsterdam; Rogier Payens, Amsterdam; Rogier te Veeseling, Amsterdam; Roland van Putten, Rotterdam; Ronald Vendelmans, Amsterdam; Rudy Buttiglione, Toronto; Ryan Harrington, New York; Sabine Bubeck-Paaz, Mainz; Sarah Wolozin, Boston; Sean Farnel, Toronto; Sean McAllister, London; Sophie Leferink, Amsterdam; Steve James, Chicago; Steven Markovitz, Cape-Town; Steven Seidenberg, Oxford; Syb Groeneweld, Amsterdam; Thomas von der Dunk, Amsterdam; Veerle Devreese, Amsterdam; Victor Kossakovsky, St. Petersburg; Victoria Belopolskaya, Moscow; Wallie Pollié, Amsterdam; Walter van Beek, Amsterdam; Ward Erhart, Enschede; Wendy Bernfeld, Amsterdam; Wessel van der Hammen, Hilversum; Willem van Zeeland, Amsterdam; William Uricchio, Boston

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Special thanks to:

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Bijlm Parktheater; Booking.com; Brasserie Harkema; Brasserie Schiller; Compagnietheater; De Engelenbak; DeLaMar Theater; EYE Film Institute; Hampshire Inn – Prinsengracht; Melkweg; Nederlandse Film & Televisie Academie; NH Hotels; Openbare Bibliotheek Amsterdam; Pathé de Munt; Pathé Tuschinski; Pathé Tuschinski Arthouse; Podium Mozaïek; Société Arti and Amicitiae; Stedelijk Museum; Vlaams Cultuurhuis De Brakke Grond

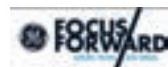
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IDFA is subsidised and funded by



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IDFA-Mediafonds Workshop / Kids & Docs Workshop /
IDFA Media Talks are supported by



IDFAcademy and the festival program are supported by



IDFA junior and RE:Constructing History are supported by



IDFA Forum is supported by



IDFA Fund is supported by



Film Stills Coordinators

Eva van Barneveld
Joost Daamen

Cover Design

Sjoukje van Gool

Layout

Gerald Zevenboom
Sjoukje van Gool

Printing

Habo DaCosta

Acquisition

Daily Productions

International Sales

Nick Cunningham

Editorial Adress

International Documentary
Film Festival Amsterdam

Frederiksplein 52

1017 XN Amsterdam

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Donations to IDFA

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Festival Trailer

Cape Rock, Jean Mineur Mediavision

IDFA would like to thank all friends of the festival.

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Documentary Film Festival Amsterdam.

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ISBN 978-90-78741-04-6

Jury members

IDFA Competition for Feature-Length Documentary

Susan Froemke is a non-fiction filmmaker with over 30 documentary films to her credit, from the classic *Grey Gardens* (1976) and *Lalee's Kin* (2001), an HBO film on poverty that was nominated for an Academy Award, to *Wagner's Dream* (2012), which opened theatrically in the United States in 2012 and is screening at IDFA. Most recently, Froemke co-directed *Escape Fire: The Fight to Rescue American Healthcare* with Matthew Heineman, which premiered at the 2012 Sundance Film Festival. A four-time Emmy winner, Froemke was the principal filmmaker at legendary Maysles Films in New York for over two decades and is a disciple of the direct cinema style of filmmaking.

Michael Glawogger is a director, writer and cinematographer, and his work in each of these roles displays a broad spectrum. His recent works range from the literary adaptation *Kill Daddy Good Night* (2009) and the quirky comedies *Slugs* (2004) and *Contact High* (2009) to his essayist documentaries *Megacities* (2009) and *Workingman's Death* (2004), the last of which is screening in this year's IDFA program RE: Constructing History. With *Whores' Glory*, he completed his trilogy on the world of work. He not only moves back and forth between cinematic forms and genres, but also between filmmaking, photography and writing – and between gentler and more forceful tones.

Maria Goos is one of the most renowned drama writers in the Netherlands. She made her mark in the 1990s with the TV series *Pleidooi* and *Oud geld*, both awarded with the Nipkow Disc, a prestigious Dutch TV award. She wrote the hit plays *Familie*, *Cloaca* and *De geschiedenis van de familie Avenier* for theater company Het Toneel; the first two were also successfully adapted for cinema. *Cloaca* has been performed internationally since 2004. In 2005, she received the Gouden Ganzenveer, a cultural award. Her play *DOEK!* (2009), starring Peter Blok and Loes Luca, received the AVRO Theater Audience Award 2011. Most recently, she wrote the monologue *Oumi* for actor Nasrdin Dchar, about his Moroccan mother, and *De hulp* for

Sieger Sloot and Michiel de Jong, about the relationship between a banker and his cleaner. She is now working on the new television series *Fink!*, which she co-wrote with Peter Blok and which will be broadcast in March of 2013.

Jørgen Leth is a Danish film director and author who lived in Haiti from 1989 until the earthquake on February 12, 2010. He has published 26 books and made 45 films, most of which have been internationally distributed, winning critical acclaim and awards around the world. He is the recipient of a life-long grant from the Danish state for his achievements in filmmaking and has received lifetime achievement awards at several international film festivals. He is a guest professor at the National Film School of Denmark, at Lingnan University in Hong Kong and at New York University. Among his most acclaimed films are *The Perfect Human*, *Good and Evil*, *A Sunday in Hell*, *66 Scenes from America*, *Haiti Express*, *Notes on Love*, *Traberg*, *Haiti Untitled*, *I Am Alive*, *New Scenes from America* and *The Five Obstructions* (with Lars von Trier). Leth's tenure at the Danish National Film School is widely seen as the precursor and inspiration for the Danish Dogma Movement.

Kenneth Turan is a film critic for the *Los Angeles Times* and National Public Radio's *Morning Edition*, and the director of the *Los Angeles Times*'s Book Prizes. A graduate of Swarthmore College and Columbia University's Graduate School of Journalism, he has been the *Times*'s book review editor and a staff writer for the *Washington Post* and *TV Guide*. He is the co-author of *Call Me Anna: The Autobiography of Patty Duke*, has taught at USC and the University of California at Berkeley and is on the board of directors of the National Yiddish Book Center. His collections of reviews, *Never Coming to a Theater Near You* and *Now in Theaters Everywhere*, are published by PublicAffairs Press. His latest book is *Free For All: Joe Papp, the Public, and the Greatest Theater Story Ever Told*, published by Doubleday.



Jury members

IDFA Competition for Mid-Length Documentary

Filmmaker **Nicolas Entel**'s latest documentary, *Sins of My Father*, premiered at IDFA in 2009 and has won awards at more than a dozen festivals. The film has been acquired for distribution in over 50 countries. Previously, Entel directed the award-winning documentary *Orquesta típica*. He is a founding partner of Red Creek Productions, a production company with offices in New York and several Latin American capitals. As a director with Red Creek, he has created commercials for clients such as Coca-Cola and Procter & Gamble, and his work in advertising has won numerous awards. Currently, Entel is directing two documentaries, one in Ecuador and one in Haiti, as well as executive producing a third one for the Discovery Channel. He has written articles for publications such as *La Nación*, *Haciendo Cine* (Argentina), *Americas Quarterly* (published by the Americas Society), and *Freedom from Fear* (published by United Nations Interregional Crime and Justice Research Institute).

Director **Peter Friedman**'s works have earned many of the top awards in world, including the Sundance Grand Jury Prize, the Los Angeles Film Critics' Award, a Peabody, the Prix Italia in Rome, the Prix Europa in Berlin, and an Oscar nomination. His 2004 feature *MANA: Beyond Belief*, co-directed with Roger Manley, premiered at IDFA before theatrical releases in the Netherlands, Germany and the United States. His 1995 science film *Death by Design*, co-directed with Jean-François Brunet, is widely considered a landmark film that has changed the way science films are made. And perhaps his most famous film, *Silverlake Life*, co-directed with Tom Joslin and coproduced by Jane Weiner, is unanimously considered among the most important films about AIDS ever made. It will be shown in this year's IDFA program RE: Constructing History, while Friedman's most recent film *Poor Consuelo Conquers the World* is screening in the Reflecting Images – Masters section. He is currently working on a feature documentary about stage director Robert Carsen entitled *The Devil is in the Detail: Portrait of an Artist*, a production of Les Films d'Ici, Paris, and Strange Attractions, New York.



Hedda van Gennep is a Dutch freelance filmmaker with a history of over four decades as a producer and director for Dutch national radio and television. Her work for various public broadcasters has covered a broad spectrum of subjects, but often focuses on women's issues. She was also an advisor on endowment funds for the Cultural Broadcasting Organization and the Netherlands Film Fund. Between 1990 and 1995, she was a teacher at the Media Academy in Hilversum, and she offered training courses and workshops at Newtown Film School in Johannesburg.

Samira Makhmalbaf first acted at the age of eight in *The Cyclist*, directed by her father, the celebrated Iranian filmmaker Mohsen Makhmalbaf. At the age of 17, she directed her first feature entitled *The Apple* and became the youngest director ever in the official section of the 1998 Cannes Film Festival. Her second feature film *The Blackboard* was made in Kurdish Iran and won the Special Jury Award at the Cannes Film Festival in 2000. Her third feature, *At Five in the Afternoon*, was the first film shot in Afghanistan post-Taliban and received the Special Jury Award at the Cannes Film Festival in 2003. Since the Iranian government did not give her permission to film in Iran, Makhmalbaf shot her most recent film *Two-Legged Horse* in Afghanistan. In 2004, *The Guardian* listed her as one of 40 best directors in the world.

Farah Nayeri is a senior arts correspondent and editor for Bloomberg News in London. She was Bloomberg's Rome bureau chief from 1997 to 2001 and Paris correspondent from 1995 to 1997. Her time at Bloomberg has seen her report out of Jordan and Iraq in 2003, cover G7 and G8 summits for five consecutive years and work on successive rounds of French and Italian elections. An International Affairs graduate with an MA in International Journalism, Nayeri began her career as a Paris reporter for *Time Magazine* and later became a regular contributor to the *Wall Street Journal Europe*. She has been invited to speak on Middle East reporting at the Institute of Political Studies in Paris and has moderated panel discussions for the World Economic Forum.

Jury members

IDFA Competition for First Appearance

Maria Luz Climent is a Spanish journalist. She studied history at Hamburg University in Germany and has been an editor at the Spanish service of the German Press Agency (dpa) since 1997. While she deals mainly with international politics, she also covers the world of cinema and as such has been a regular visitor to international festivals like Cannes and Venice. She has also covered the festivals of San Sebastian, Huesca, Huelva, Malaga, Las Palmas in Spain as well as Gramado in Brazil and Chicago in the United States. She is a contributor on various radio programs about cinema, including *El Septimo Vicio* and *La Script*, and has been part of the Critics Jury in the Festival Internacional de Cine de Huesca in Spain and the Festival International Cinéma Méditerranéen in Tétouan, Morocco.

María Lourdes Cortés has been Director of CINERGIA, a foundation to encourage and promote audiovisual production in Central America and Cuba, since 2004. With a Ph.D. in Latin American Studies from the Sorbonne University of Paris III (Sorbonne Nouvelle), her expertise is on film adaptations of Latin American novels and on the history of audiovisual production in Costa Rica and Central America. Her books *Amor y traición. Cine y Literatura en América Latina* and *La pantalla rota. Cien años de cine en Centroamérica* received the National Essay Award in 1999 and 2005; the latter also received the Honorary Essay Award from the Casa de las Américas in Cuba for the best Latin American essay of the year. She was director of the first Central American film and TV school, founded in Costa Rica (Universidad Veritas) and of the Centro Costarricense de Producción Cinematográfica. In 2005, Cortés was awarded with the distinction Chevalier de l'Ordre National du Mérite by the French government.

Dutch artist and filmmaker **Renzo Martens** studied political science at Nijmegen University, and art at the Royal Academy of Fine Arts in Ghent and the Gerrit Rietveld Academy in Amsterdam. His works

have been shown at solo exhibitions at the Kunsthalle Goteborg, the Wilkinson Gallery in London and Vtape in Toronto. His film *Episode 3 – 'Enjoy Poverty'* (screening in this year's retrospective 25 Years Highlights from the Lowlands) was the opening film for IDFA in 2008 and was shown at festivals and in galleries around the world.

Djo Tunda Wa Munga was born in 1972 in Kinshasa, Democratic Republic of Congo and moved to Belgium at the age of 10. He studied arts and later film at the National Film School of Belgium, INSAS, where he directed his first shorts. After working in the European film industry for a few years, he moved back to the DRC. He worked as a line producer on documentaries for the BBC, ARTE and Danish TV before setting up the first Congolese film production company, SUKA! Productions. Munga produced and directed the TV movie *Papy*, directed the acclaimed documentary *State of Mind* and produced the award-winning *Congo in Four Acts*. He then wrote and directed the Kinshasa-based feature film *Viva Rival!*, an international co-production between France, Belgium and the DRC, which premiered at the 2010 Toronto International Film Festival and won six African Movie Awards in 2011, including Best Director and Best Film. He was named the 2010 African Trailblazer by MIPTV.

Sara Rüster works at the Swedish Film Institute, which supports the creation of Swedish films at all stages, from treatment to distribution. She has a BA in marketing communications and art history and has also studied journalism and photography. For 12 years, she was program manager for the Cinematheque in Stockholm. She has also worked as a buyer of films and television programs for the Swedish naval service. Since 2003, she has been manager for the festival distribution of documentaries at the international department of the Swedish Film Institute, where she is tasked with promoting the country's documentaries internationally.



Jury members

IDFA Competition for Student Documentary

Arto Halonen has directed numerous award-winning films, including the fiction feature *Princess* and the documentaries *Shadow of the Holy Book*, *Pavlov's Dogs*, *Karmapa – Two Ways of Divinity* and *The Tank Man*. In 2005, he was awarded the Finland Prize, the highest annual prize in the arts given by the Finnish Ministry of Culture and the Finnish State. Among other important awards, he has received the Humanitarian Award of the European Union (1998), the Finnish National Mental Health Prize (2010) and the city of Helsinki Culture Prize (2010) for his remarkable artistic career. Halonen has also been awarded the Civil Action Prize of the Finnish Federation for Social Welfare and Health. He is the founder and the first festival director of DocPoint, the Helsinki Documentary Film Festival.

Vanja Kaludjercic has worked at Motovun Film Festival in Croatia and for the Slovenian Cinematheque and art house cinema Kinodvor in Slovenia. In 2004, she was cofounder of Isola Cinema – Kino Otok, for which she now works as a programming consultant. From 2005 to 2008, Kaludjercic ran and programmed the Human Rights Film Festival in Zagreb, Croatia. She managed two editions of ZagrebDox Pro, a pitching forum at the International Documentary Festival of Zagreb. She also worked at the production company Hulahop Film and Art, where she was mainly in charge of Animafest Zagreb, an international festival for animated films. From 2008 to 2010, Kaludjercic was in charge of feature film acquisitions at the Coproduction Office in Paris. For the past five years, she has been a programmer for the New Currents film section at Sarajevo Film Festival. Currently she is the head of Paris Project, the project market at the international film festival Paris Cinéma, and she is also in charge of professional events at Les Arcs European Film Festival in France.

Herman de Wit studied Dutch Language and Literature and Theater and Film Studies at Utrecht University. He graduated in 1986, with a thesis on the early history of film in the city of Utrecht, which was published as *Film in Utrecht van 1895 tot 1915*. During his studies, he worked at the Utrecht cinema company Wolff and at the Dutch Film Days, the precursor to the current Netherlands Film Festival. Between 1986 and 1992, De Wit worked for various Dutch film institutions, including the Netherlands Film Museum and the Foundation for Film and Science in Amsterdam, the municipal archive in Utrecht, and IDFA, and lectured on film history at Utrecht University. He has been working as head programmer at the Netherlands Film Festival since 1992, though he announced his retirement earlier this year.



Jury members

IDFA Competition for Dutch Documentary

Belgian photographer **Kris Dewitte** has worked on over a hundred film productions as a stills photographer and has built himself a solid reputation in the international film scene. He has had over 20 solo exhibitions all over the world, including at the Suntory Museum in Japan (2009) and the Apollo Festival in South Africa (2006), and has published nine books, most of which have cinema as their subject. He was a guest of honor at the 2002 Photo Festival Knokke-Heist. In 2006, he won the award for best cinema photographer for a photograph made during the production of the film *Khadak*. He has captured film icons such as Joseph L. Mankiewicz, Martin Scorsese, Akira Kurosawa and composer Ennio Morricone, as well as many more directors of photography, producers, actors and editors. His biggest exhibition to date, *Open Asia*, is showing at Kunst Forum Würth in Turnhout, Belgium until December 22.

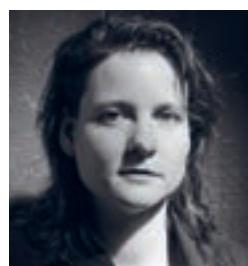
Jessica Gorter studied documentary filmmaking and editing at the Netherlands Film and Television Academy in Amsterdam. Since then, she has worked as an independent filmmaker with a strong focus on post-Soviet Russia. After the implementation of perestroika, she traveled to St. Petersburg and was gripped by the silent revolution that was taking place there. It became the subject of her first feature-length documentary, *Piter*, which premiered at the International Film Festival Rotterdam, was released in Dutch cinemas and broadcast in various countries. Her second feature-length documentary, *900 Days*, captures the struggle of several survivors of the siege of Leningrad and contrasts it with the heroic myth that the authorities created around it. Since its world premiere at IDFA in 2011, the film has won numerous awards, including the IDFA Award for Best Dutch documentary, and has been successfully released in Dutch cinemas.

Malaysian-born **Alex Lee** is a New Zealand media lawyer and filmmaker who has written, directed and produced a number of short films, feature films and documentaries that have shown internationally and on the festival circuit. He is excited by the use of media to bring about social change and wants to help enable our media to be more

representative of the communities and the wider world we live in. He is deputy chair of Film Auckland, co-directs the Documentary Edge Festival and Forum (New Zealand's documentary film festival and industry event), and is a director of T.A.G Creatives Limited (a management agency for actors, directors and screenwriters), Tamarillo Films Limited and Smiley International Documentary Film Distribution Limited. In 2010-2011, he was awarded an Arts Venture Scholarship by the Arts Regional Trust for being a creative entrepreneur likely to bring economic and cultural benefit to the Auckland region. His new company Inkubator Limited mentors and creates cross-cultural stories for production across a variety of media and platforms.

Tobias Müller grew up in Bonn, Germany and studied political science, sociology and anthropology in Freiburg. The journalist, activist, hedonist and former singer, writer and laborer is currently based in Amsterdam as the Benelux correspondent for various print media and TV channels. He specializes in in-depth reports and migration issues. Other work includes politics, sports and documentary films.

Pascale Ramonda has over 15 years of experience in the international film industry. Her career began in film finance. During her years with producer Paulo Branco as project manager for European financing and as festival manager at Celluloid Dreams, one of the industry's leading international sales agents of independent films, she observed that deserving art house films were no longer finding international distribution. In 2010, she launched her own company to assist filmmakers in promoting and distributing independent films. Selecting strong titles that have bypassed industry circuits from the major international film festivals, her mission is to match each film with the best screening opportunities around the world. Among her clients are some of today's most promising young directors (Anocha Suwichakornpong from Thailand, Uchida Nobuteru from Japan, Michael Roskam from Belgium) as well as renowned directors like Alain Cavalier, Christophe Honoré and Karim Ainouz.



Jury members

IDFA Competition for Music Documentary

Best known for his biography on Spike Lee *That's My Story and I'm Sticking to it*, **Kaleem Aftab** writes about all things film. His words can usually be found lazing around in copies of the following newspapers: *The Independent* (United Kingdom), *The National* (United Arab Emirates) and *The Sydney Morning Herald* (Australia). He's also a contributing editor for *Interview Magazine* (United States) and is editor-at-large for *The Talks* (www.the-talks.com). He has also found time to get his name tagged as a producer on the Sundance competition entry *The Imperialists Are Still Alive* and British twisted romance *This Is What It Is*, as well as several award-winning short films. That all said, his real passion is watching Fulham FC and playing soccer on Sundays. He lives in London and parties everywhere else.

Jeroen Berkvens studied at the Academy of Arts in Breda. His films on music include the award-winning *Jimmy Rosenberg – The Father, the Son & the Talent* and *A Skin Too Few – The Days of Nick Drake*, which was described by the *New York Times* as "a cinematic tone poem as much as a biography." His latest film *Paradiso* shows Amsterdam's eponymous pop music venue from the perspective of several renowned international artists who have performed there. It received a Grand Prize at the 2012 Jecheon Music & Film Festival in Korea. Between 2000 and 2010, he taught cinematic design at his alma mater in Breda and appeared as a guest lecturer at various workshops and documentary classes, both at home and abroad. Since 2010, he has taught documentary directing at the Netherlands Film & Television Academy in Amsterdam.

A true global nomad, producer and director **Safinez Bousbia** travels extensively. She was educated in Switzerland, England and the United Arab Emirates, and has lived and worked in London, Paris, Algeria, Abu Dhabi and Ireland. She entered the world of film in 2003 after several years working as an architect. In 2004, she set up the Dublin-based production company Quidam Productions, dedicated to bringing untold stories to the screen. Recently, she produced and directed *El gusto*, a feature-length musical film that was released

in French cinemas in January of this year. As part of the project, she formed the *El gusto* orchestra and produced a series of concerts in legendary venues worldwide. She also collaborated with Damon Albarn (Blur, Gorillaz) to produce the orchestra's first album. Bousbia is currently preparing for a feature-length fiction film inspired by the true stories of single mothers and their illegitimate children. In addition, she is working on a major television series about women in the Arab world.

Born and raised in Italy, award-winning director and producer **Erik Gandini** moved to Sweden at the age of 19. His 1994 debut feature *Raja Sarajevo*, shot in the war-torn Bosnian capital with a small hi-8 camera, gained great international acclaim. In 2000, he cofounded Atmo with Kristina Åberg and Tarik Saleh. Since 1994, Erik has produced and directed a number of internationally acclaimed documentaries including *Amerasians* (1998), *Sacrificio – Who Betrayed Che Guevara?* (2001, co-directed with Tarik Saleh) and *Gitmo – The New Rules of War* (2005, co-directed with Tarik Saleh). His most recent film *Videocracy* (2009) is screening in this year's retrospective program RE: Constructing History.

Ondi Timoner is founder and director of Interloper. She currently produces and hosts *BYOD (Bring Your Own Doc)*, a weekly live talk show on thelip.tv that has featured such leading documentary filmmakers as Les Blank, Joe Berlinger and Lucy Walker, and produces and directs *A Total Disruption*, a web channel about innovators and entrepreneurs that will lead to a documentary of the same name. She has the rare distinction of winning the Grand Jury Prize at the Sundance Film Festival twice. In any format, she uses her camera as a bridge to bring herself and the audience deep into worlds they may never otherwise enter. She is currently working on a "pre-scripted actor film" entitled *Mapplethorpe*, on the life of photographer Robert Mapplethorpe, which was developed at the Sundance Directors, Screenwriters and Producers Labs and the Tribeca All-Access Program and will shoot in fall 2013.



Jury members

IDFA DocLab Award for Digital Storytelling

Elisabeth Holm is an independent producer and film program director at Kickstarter, where she oversees film curation, editorial and events, as well as filmmaker outreach and education. She is the associate producer of Joe Berlinger and Bruce Sinofsky's Oscar-nominated *Paradise Lost 3*, producer of Keith Miller's *Slamdance* and the award-winning *Welcome to Pine Hill*. Holm has worked on numerous HBO, PBS, @radical.media, Cine Mosaic and Sundance Channel productions. She is currently producing Gillian Robespierre's feature comedy *Obvious Child*, starring former *Saturday Night Live* cast member Jenny Slate, and Olivia Wyatt's *Sea Gypsies*, an experimental documentary on the Moken people of Thailand and Burma. She's a NYWIFT and IFP alumna and was a member of the 2012 Hamptons International Film Festival screening committee.

Bjarke Myrthu – Danish by birth, world citizen by nature – is the founder and CEO of Storyplanet.com, a toolbox for creating engaging multimedia content in an easy way. He runs Storyplanet together with co-founders Pete Barr-Watson, Joichi Ito and Mohamed Nanabhay. Early in his career, Myrthu moved from newspaper reporting to experiments with innovative digital story formats. After creating a series of award-winning interactive documentaries, he took on a job as executive editor with Magnum Photos, where he co-founded Magnum In Motion and headed digital development with Claudine Boeglin and Mark Lubell. The underlying mission in all his work is to explore the quality and experience of online storytelling. Myrthu believes that we need to push the limits of storytelling by using visuals, audio and interactivity, and we need to take the media seriously by creating stories that matter, educate and reach both the hearts and the minds of the audience.

William Uricchio is professor and director of MIT's Comparative Media Studies program and professor of comparative media history at Utrecht University. At MIT, Uricchio is head researcher for the Singapore-MIT GAMBIT Game Lab (soon to be reformulated as the MIT Game Lab) and the MIT Open Documentary Lab. His scholarly research considers the interplay of media technologies and cultural practices in relation to the construction of representation, knowledge and publics. In part, he researches and develops new histories of "old" media when they were new (early photography, telephony, film, broadcasting and today's "new" media). He also examines media cultures and their audiences through research into such areas as peer-to-peer communities and cultural citizenship, media and cultural identity, and historical representation. Uricchio's most recent books include *Media Cultures* (2006, Heidelberg) and *We Europeans? Media, Representations, Identity* (2008, Chicago University Press & Intellect). He is currently completing manuscripts on the concept of the televisual from the 17th century to the present and the cultural work of algorithms.





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NTR op IDFA

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COMPETITION PROGRAMS

IDFA Competition for Feature-Length Documentary

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France, Poland, 2012
HDcam, color, 78 min

Director: Janusz Mrozowski
Photography: Janusz Mrozowski
Screenplay: Janusz Mrozowski
Editing: Karine Olivier, Krzysztof Paluchowski
Sound: Kamil Sajewicz
Production: Janusz Mrozowski for Filmogène
Screening Copy: Filmogène

INTERNATIONAL PREMIERE

Bad Boy High Security Cell

Bad boy cellule haute sécurité

Janusz Mrozowski

This is the film diary of a 28-year-old Polish bank robber named Damian, who's been in solitary confinement at Tarnow Prison in southeast Poland for two years now – without any privacy or even a window, and no human contact other than with his guards. Struggling to ward off insanity, he analyzes his past and dreams about the outside world – preferably about beautiful girls, fancy hotels and Cuban cigars. But his thoughts about the future start to include things like studying political science, leading an adventurous life as a photographer and having a family. The contrast is huge between the way this smooth-talking macho man talks good-naturedly to the camera, and the way he's dragged out of his cell by a masked arrest team for his daily hour of fresh air. Damian talks about what it's like to live the same day over and over again, how he got on the criminal path, and what his future holds. Though he wants us to believe that "I didn't come from a bad background," he ultimately admits "We were far from a model family." Meanwhile, we see him pacing up and down his tiny cell, asking when he'll be allowed a phone call, and washing his hands 30 times a day. He talks directly to the camera as it follows his daily routine, and these scenes are alternated with footage from the security camera, emphasizing his claustrophobic existence.



Janusz Mrozowski:
The Revenge of Lucy (1998)
Prison Breaks (2004)
Welcome to Marek (2006)
Black Sheep (2007)
Bad Boys Cell 425 (2009)
Bad Girls Cell 77 (2010)



France, 2012
DCP, color, 111 min

Director: Lam Lê
Photography: Hoang Duc Ngo Tich, Lam Lê
Screenplay: Pierre Daum, Lam Lê
Editing: Lam Lê
Sound: Mathieu Descamps
Production: Pascal Verroust for ADR Productions
World Sales: Doc & Film International
Screening Copy: Doc & Film International
Website: www.congbinh-lefilm.com

WORLD PREMIERE

Công Bình – The Lost Fighters of Vietnam

Lam Lê

What do you do when war leaves your factories without workers? You steal the young men from your colonies, like France did during World War II. In the age of imperialism, a colony was a reservoir, not only a source of raw materials, but also of manpower. The oldest or youngest sons of families from Indochina (present-day Vietnam, Laos and Cambodia) with three or more children were forced to go to work in France. These young men who were shipped off to Europe like animals were called Công Bình. Miraculously, some of them are still alive, now elegant monuments of old age. Their offspring gather around them as they talk about their hardships, because their story is seldom told. Their suffering has never been acknowledged, in either the colonial or post-colonial era. And once they were back in Vietnam, they were looked upon with mistrust. Director Lê Lam tells the story of those Công Bình like someone who knows his way around two different cultures. A refined traditional Vietnamese water puppet play explains to those who were left behind what the Công Bình lived through in the mighty motherland of France, including forced labor, humiliation and hunger. The stories are interspersed with an abundance of archive footage and quotes from the merciless analysis of colonialism by French-Martiniquais intellectual Aimé Césaire. This is a story about hardship and lost youth, but also about political awakening and pride.



Lam Lê:
Rencontre des nuages et du dragon (fiction, 1981)
Poussière d'empire (fiction, 1983)
20 Nights (fiction, 2006)



USA, 2012
HDcam, color / black-and-white, 78 min

Director: Alan Berliner
Photography: Ian Vollmer
Editing: Alan Berliner
Music: Miranda Hentoff
Production: Alan Berliner for Experiments in Time, Light & Motion
World Sales: HBO
Screening Copy: Experiments in Time, Light & Motion
Involved TV Channel: HBO

INTERNATIONAL PREMIERE

First Cousin Once Removed

Alan Berliner

This is filmmaker Alan Berliner's intimate portrait of his distant cousin, friend and former mentor Edwin Honig, who is living out the last years of his life with Alzheimer's. Honig was once a prominent and highly successful poet, translator, literary critic and university lecturer. In the final stage of his disease, however, he has lost almost all connection with his own past, his family and his personal identity. But sometimes in conversation his poetic soul flickers back to life again, producing beautiful moments in the film. This sensitive documentary tackles Edwin Honig's illness with compassion and humor, describing the story of his life with the same raw candor that characterized his poetry. Conversations with friends and family members paint a fragmentary picture of a life marked by tragedy, love, loss, irony and literary daring. Together, Honig's personal history and the study of his mental decline are more than the sum of their parts: this is a film essay on the function of memory and the importance of our ability to remember and forget.



Alan Berliner:
Patent Pending (1975)
Four Corner Time (1976)
Color Wheel (1976)
Lines of Force (1979)
City Edition (1980)
Myth in the Electric Age (1981)
Natural History (1983)
Everywhere at Once (1985)
The Family Album (1986)
Intimate Stranger (1991)
Nobody's Business (1996)
The Sweetest Sound (2001)
Wide Awake (2006)

www.alanberliner.com



France, Israel, Germany, Belgium, 2012
DCP, color / black-and-white, 96 min

Director: Dror Moreh

Photography: Avner Shahaf

Screenplay: Dror Moreh

Editing: Oron Adar

Sound: Alex Claude

Music: Ab Ovo

Production: Estelle Fialon for Les Films du Poisson,

Dror Moreh for Dror Moreh Productions,

Philippa Kowarsky for Cinephil

Co-Production: Wild Heart Productions

Executive Production: Yaël Fogiel & Laetitia

Gonzalez for Les Films du Poisson

World Sales: Cinephil

Screening Copy: Cinephil

Involved TV Channels: ARTE, IBA, NDR, RTBF,

Radio Canada, VPRO, RTS, YLE, NRK, DR, UR

Website: www.thegatekeepersfilm.com

EUROPEAN PREMIERE

The Gatekeepers

Dror Moreh

In this much-discussed and highly relevant film, six former heads of the Israeli internal security service Shin Bet open our eyes to what is happening with Israel's war on terror. With surprising frankness, they reflect on their own dealings and the erstwhile and current security policy in their country. With much pain, Avraham Shalom even compares the Israeli occupation of the Palestinian territories to the German occupation of large parts of Europe during the Second World War. To back up their stories, *The Gatekeepers* boasts some often-rare archive footage, which has been digitally reworked so that it now appears as a full-fledged part of the film. It starts with the Six-Day War of 1967, in which Israel won an exceptional military battle but in the process came to occupy the West Bank and Gaza with their millions of Palestinian inhabitants. Giving a panorama of the history of the Israeli occupation of Palestine, filmmaker Dror Moreh tackles critical questions head-on, providing the interviewees with the space needed to express their viewpoints. This produces some fascinating insight into personal principles, career pride and the pragmatic value of fighting terrorism in contemporary politics.



Dror Moreh:

Caesarea – From Dream to Reality (2003)

Occupational Hazard (2003)

To Be Mayumana (2007)

Sharon (2008)

a.o.



Brazil, 2012
DCP, color, 75 min

Director: Gabriel Mascaro
Photography: Cláudomiro Carvalho Neto, Luiz Felipe Godinho, Gabriel Mascaro, Ana Beatriz de Oliveira, Jenifer Rodrigues Régis
Screenplay: Gabriel Mascaro
Editing: Eduardo Serrano
Sound: Gabriel Mascaro
Production: Rachel Daisy Ellis for Desvia
World Sales: FiGa Films, LLC
Screening Copy: Desvia

INTERNATIONAL PREMIERE

Housemaids

Doméstica

Gabriel Mascaro

Seven Brazilian teenagers from diverse backgrounds film their live-in maids, providing a personal insight into their relationships with these quasi-family members from another world. Using video cameras, the teenagers film their home help carrying out their daily work: cooking, taking children to school, cleaning, ironing. In candid discussions between tasks, the maids talk about their backgrounds, their work, love and happiness, as well as about how it feels to live with a family as a permanent subordinate. In most cases, the young people have grown up with their maid – in some, she has almost become a full-fledged member of the family. They celebrate holidays together, share a family history and their lives intertwine. Sometimes, the housemaid is passed on within a family from generation to generation. Sometimes they wear a uniform and live in a separate outbuilding, while other times the relationship becomes so close that the lady of the house helps their maid during childbirth. In these domestic “home movies,” which are intercut with one another throughout the film, the teenagers reveal how attached they and their maids have become to one another despite the uneven power relations, uncovering a dynamic that goes back to the times of slavery and provides us with a glimpse into the evolution of Brazilian society.



Gabriel Mascaro:
KFZ-1348 (2008)
High-Rise (2009)
The Adventures of Paulo Bruscky (2010)
Defiant Brasilia (2010)
Ebb & Flow (2012)

www.gabrielmascaro.com



Scotland, Denmark, 2012
DCP, color, 72 min

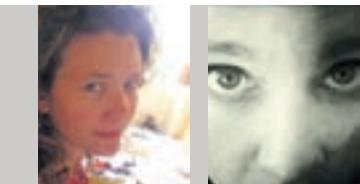
Director: Emma Davie, Morag McKinnon
Photography: Emma Davie
Editing: Peter Winther
Music: Kieran Hebden, Jim Sutherland
Narration: Matthew Platt
Production: Sonja Henrici for Scottish Documentary Institute
Co-Production: Danish Documentary
World Sales: DR International Sales
Screening Copy: Scottish Documentary Institute
Involved TV Channels: Channel 4, YLE, DR
Website: www.iambreathingfilm.com

WORLD PREMIERE

I Am Breathing

Emma Davie, Morag McKinnon

Thirty-three-year-old Yorkshireman Neil Platt has Motor Neuron Disease. He is paralyzed from the neck down and has only months to live, so he tries to think up an appropriate way of saying goodbye to his one-year-old son Oscar. He uses voice recognition software to make candid, humorous observations by means of his blog. But what should he tell his son? What sense can he make of life? And what sense has his life made up until now? Unable to leave his bed or chair, covered by a mound of blankets and with a vacuum cleaner-like tube in his nose to help him breathe, he entrusts his thoughts and at times tragicomic everyday concerns to the camera: the irony of having to arrange your own funeral or cancel a phone contract – the latter of which turns out to be quite challenging. Much more heartbreaking is his fear of unbearable suffering. The extreme close-ups, the camera position (often filming from Platt's point of view), and the eternal drone of the ventilator, which constantly drowns out all the other sounds, quite literally suck the viewer into Platt's world. This film is incredibly personal yet universal, with an end that is tragically inevitable.



Emma Davie:
Flight (1998)
Buying Our Island (2002)
71° N (2004)
Moira Shearer, the Reluctant Star (2007)
Remapping (2008)
a.o.

Morag McKinnon:
Home (fiction, 2000)
Birthday (fiction, 2001)
Donkeys (fiction, 2010)
a.o.



Germany, Israel, Finland 2012
DCP, color, 90 min

Director: Nadav Schirman
Photography: Tuomo Hutri
Screenplay: Nadav Schirman
Editing: Joelle Alexis
Sound: André Zacher
Music: Lasse Enersten
Production: Karl Baumgartner for
Pandora Filmproduktions GmbH
Co-Production: July August Productions, First
Floor Productions, Palomar, Hi Films
World Sales: The Match Factory
Screening Copy: The Match Factory
Involved TV Channels: ZDF/ARTE, YES Docu,
YLE, LRT, RTS, HBO Romania

Pitched at the Forum 2009

WORLD PREMIERE

In the Dark Room

Nadav Schirman

Magdalena Kopp was married to the most wanted terrorist in the world: Carlos the Jackal. Moving from a small conservative Bavarian town to the revolutionary zeitgeist of 1960s Berlin, she was attracted to the radical leftist circles of Frankfurt. This is how she came in contact with the Venezuelan “professional revolutionary” Carlos, who was fast becoming the world’s first celebrity terrorist. She trained with Palestinian freedom fighters and fought alongside their national heroes. She followed Carlos into dangerous international intrigues, in a world of nebulous secret services and shady governments, and gave birth to their daughter Rosa. By the time Magdalena realized that the political ideals were long gone, and only a hunger for power lurked behind their violent struggle, she was already too deeply involved. *In the Dark Room* paints the story of international terrorism on the canvas of this family drama. For some Carlos is a revolutionary, for others a murderer, but for Rosa he’s a father – one she has not seen since she was five years old and only knows through the media. While Carlos stands trial in Paris, mother and daughter take a courageous and emotional journey beyond the shadows of his myth.



Nadav Schirman:
The Champagne Spy (2007)



Australia, 2012
DCP, color, 82 min

Director: Juliet Lamont
Photography: Tom Jefferson, Juliet Lamont
Screenplay: Juliet Lamont
Editing: Rochelle Oshlack
Sound: Juliet Lamont
Music: Benjamin Speed
Production: Jessica Douglas-Henry for Iris Pictures Ltd.
World Sales: Films Transit International Inc.
Screening Copy: Iris Pictures Ltd.
Involved TV Channel: ITVS

WORLD PREMIERE

Miss Nikki and the Tiger Girls

Juliet Lamont

Burma is still struggling under a military dictatorship when five young women dreaming of international stardom are selected to form the country's first-ever girl band. The Tiger Girls are the brainchild of a producer seeking to follow the example of slick hit factory Stock, Aitken and Waterman. It isn't easy to find places to play in a conservative society where women who perform in clubs are seen as prostitutes, but with the Australian performer Nikki as their mentor, the girls seem to be in good hands. She knows that for these girls, the band is the only escape from a life of drudgery. We get an impression of their home lives and ideas, and while the girls are far from subversive, they all long for greater freedom. Using songs written by the girls to progress the narrative, their search for freedom of expression mirrors the tentative steps their country is taking towards a more hopeful future. But when, after 50 years, Burma finally is free, they face the question: what do you sing about when you've always been told what to do?



Juliet Lamont:
Burst (fiction, 2006)
The Snowman (2009)



Australia, 2012
HDcam, color, 82 min

Director: Davor Dirlic
Photography: Davor Dirlic
Screenplay: Davor Dirlic
Editing: Mark Atkin
Sound: Davor Dirlic
Music: Davor Dirlic, Nina Nola
Narrator: Dianne Chambers, Jock Chambers
Production: Liz Burke for Liz Burke Media Pty Ltd
World Sales: Liz Burke Media Pty Ltd
Screening Copy: Liz Burke Media Pty Ltd

INTERNATIONAL PREMIERE

Missing in the Land of Gods

Davor Dirlic

At first glance, Australians Jock and Dianne Chambers look like an ordinary couple on a trip around India. But their motives for being here are very different: they are searching for their son Ryan, who vanished in 2005 after staying in an ashram. He vanished without a passport, money or his cellphone, leaving only a note behind: "If I'm gone, I'm not dead. I need to free minds, but first I had to free my own." Although his parents have looked everywhere, during their travels new doors occasionally seem to open that could lead to a clue to their youngest son's whereabouts. Astrologers, clairvoyants, ceremonies: the couple try everything. Even a phone call offering to put them in contact with the "supreme almighty" is not immediately dismissed. According to Dianne, "You don't want to leave a stone unturned." With incredible patience, the couple plough through the hustle and bustle of India, from one potential clue to another. Hanging on to their resilience, even when the latest hopeful path turns out to be a dead-end. Gradually, their sober, Western worldview fades and the values and standards of the spiritual world take over. A poignant road movie about hope, faith and spirit.



Davor Dirlic:
Passport to Parenthood (2002)
Do Not Resuscitate (2006)



Denmark, Norway, 2012
DCP, color, 86 min

Director: Nagieb Khaja
Photography: Henrik Bohn Ipsen
Screenplay: Nagieb Khaja
Editing: Andreas Monies, Anders Villadsen
Sound: Niels Arild
Music: Stein Berge Svendsen
Production: Lise Lense-Møller for Magic Hour Films
Co-Production: Piraya Film AS, Grunnet Film
World Sales: DR International Sales
Screening Copy: Danish Film Institute
Involved TV Channels: DR, SVT, NRK, YLE, ERT

INTERNATIONAL PREMIERE

My Afghanistan – Life in the Forbidden Zone

Mit Afghanistan – Livet i den forbudte Zone

Nagieb Khaja

Nagieb Khaja, a young Danish journalist of Afghani origin, travels to Lashkar Gah, capital of the province of Helmand in Afghanistan. Because journalists aren't allowed out of their hotels without a military escort, contact with the civilian population is pretty near impossible. But Khaja has a trick up his sleeve. He gives 30 civilians cell phones equipped with HD cameras and asks them to film their daily lives. This provides us with a rare glimpse into the war-torn existence of regular Afghans, a valuable antithesis to our very Western perspective on the war. We ride along with Hakl Sahab in his 70-year-old Jeep with no brakes, get hairstyling tips from Jurna Gul, and take cover from stray bullets with the frightened Shrukrullah. We see the beauty of the country, children in danger and the incessant destruction; we feel the underlying powerlessness and fighting spirit of the people and the corruption they must endure. Meanwhile, it becomes clear how difficult it is to capture the lives of women. Khaja alternates between the civilian reports and his own experiences in Lashkar Gah, where he kills time filming street scenes, a visit to a nearby hospital, and a chat with Afghan soldiers about their excellent relationship with the local Taliban leaders. A suicide bombing interrupts the relative calm.



Nagieb Khaja:
Maybe Innocent (2009)
Nagieb Khaja & Miki Mistrati:
Accidental Terrorist (2009)
Nagieb Khaja, Miki Mistrati & Christian Sønderby Jepsen:
Convicted for Terror (2009)



IDFA Competition for Feature-Length Documentary

USA, Denmark, UK, 2012

HDcam, color, 75 min

Director: Mona El Daief, Jehane Noujaim

Photography: Mona El Daief

Editing: Jenny Golden, Jean Tsien

Sound: Peter Albrechtsen, Adrian Rohdes

Music: Jonas Colstrup, Omar Fadel, Simon Russell

Production: Karim Amer for Noujaim Films

Inc., Mette Heide for +Plus Pictures

Executive Production: Don Edkins for Steps International,

Nick Fraser for BBC, Mette Hoffmann Meyer for

DR TV, Mike Lerner for Roast Beef Productions,

Cara Mertes for Sundance Institute

World Sales: Goldcrest Films International

Screening Copy: Goldcrest Films International

Involved TV Channels: ITVS, BBC

EUROPEAN PREMIERE

Rafea: Solar Mama

Mona El Daief, Jehane Noujaim



Initially, the directors wanted to film four women from different countries traveling to India to take part in the intriguing program by the Barefoot College, which over the course of six months trains 30 illiterate women from different continents to become solar engineers. But it quickly became clear that the story and personality of a Bedouin named Rafea attracted the most attention, and she became the focal point of this fascinating investigation of the power of education pitted against the strength of tradition. Rafea and her community live in an encampment on the border between Jordan and Iraq. She doesn't need to think twice about the offer to go to India from the Jordanian Ministry of Environment, immediately understanding that this is a unique opportunity to give her children a better future – and even to provide the whole village with solar power. Nevertheless, her family – and her husband in particular – is not as open to change as the clever, curious Rafea. This presents her with an impossible dilemma: to go to India and never see her children again, or to stay behind with no prospect for a better life. Fortunately, her community is not so conservative as to ban cameras.



Mona El Daief:

Her Name Is Zelda (2003)

Who Am I? (Holy Land Diaries) (2007)

Shakespeare Harlem Blu (2009)

Jehane Noujaim:

Control Room (2004)

Jehane Noujaim & Chris Hegedus:

Startup.com (2001)

Jehane Noujaim & Walid Al-Awadi:

Storm from the South (2006)



UK, 2012
HDcam, color, 90 min

Director: Havana Marking
Photography: Havana Marking
Editing: Havana Marking
Production: Mike Lerner & Havana Marking
for Roast Beef Productions
World Sales: Goldcrest Films International
Screening Copy: Goldcrest Films International
Involved TV Channel: BBC

Pitched at the Forum 2010

WORLD PREMIERE

Smash & Grab – The Story of the Pink Panthers

Havana Marking

Just how exciting is it to be part of the Pink Panthers, the gang of diamond robbers operating all over the globe? We hear from the members themselves as they tell about sealed-tight safes, capers that are years in the making, constant physical transformations, and the beautiful and intelligent woman who is indispensable to any such organization. The stories are all real, as are most of the voices, but the appearance of the gang members is skillfully replaced by animation. They are wanted worldwide. “It’s like a game,” explains the chief inspector of the Swiss police, while a life-sized Pink Panther dangles from a rope behind him. “They know we are hunting them.” Fast-paced editing and frenzied music render this reality just as sensational as the movies that have been based on it. Wouldn’t we all like to break into a jewelry store and grab all the diamonds in there, just like we see happen on the security cameras? We also learn how this originally Yugoslavian gang got its start during the political chaos of the 1990s. As one Pink Panther points out, “There were no real jobs.” Perhaps even more disenchanting are the words of a gang member who isn’t exactly relaxed about retirement: “This is the consequence of this job: paranoia.”



Havana Marking:
The Crippendales (2007)
Afghan Star (2009)
Vote Afghanistan (2010)



France, 2012
HDcam, color, 87 min

Director: Edouard Bergeon
Photography: Edouard Bergeon
Screenplay: Luc Golfin
Editing: Luc Golfin
Sound: Raphael Guerin
Music: Thomas Dapello
Production: Hervé Bouchaud for Sable Rouge
Co-Production: Magneto Presse
World Sales: Java Films
Screening Copy: Java Films
Involved TV Channel: France 2

INTERNATIONAL PREMIERE

The Sons of the Land

Les fils de la terre

Edouard Bergeon

Edouard Bergeon became a filmmaker, but his father Christian followed the family tradition and became a farmer in western France. Hit by disasters and depression, Christian committed suicide in 1999, something that hundreds of French farmers choose as a way out every year. Edouard decided to spend over a year filming young French livestock farmer Sébastien Itard in the Midi-Pyrénées region. His life is no bed of roses, either, squeezed by high interest rates and unreasonably low milk prices. In the meantime, Sébastien's demanding father also breathes down his neck, calling him soft – although he does help out when things get really tough – and Sébastien feels the added responsibility of his pregnant wife and her children from a previous marriage. Bergeon intersperses this story with memories of his own father's demise. This creates a grippingly composed parallel narrative consisting of the current developments concerning Sébastien and the old family slides and diary excerpts from Bergeon's family, commentated on by the filmmaker and overshadowed by the final tragedy. The beautiful shots of the French countryside stand in stark contrast to the harsh struggles of the farming community. There is some hope, however, when – having barely survived a suicide attempt of his own – Sébastien concludes, "It's good to be alive."



Edouard Bergeon:
Homeless, Living in Hell (2008)
The Fight of the Roofless Family (2009)
Haiti, the Survivors (2010)
Road of the Impossible. Panama: The Suffering Paths (2010)
The Mole Children from Colombia – Minor at Coal (2010)
Gaza, Youth Under Supervision (2011)
Coming out from Trappes (2012)



France, 2012
HDcam, color, 130 min

Director: Jean-Xavier de Lestrade
Photography: Jean-Xavier de Lestrade
Editing: Jean-Xavier de Lestrade
Production: Matthieu Belghiti & Jean-Xavier de Lestrade & Allyson Luchak for What's Up Films
World Sales: CAT&Docs
Screening Copy: CAT&Docs

WORLD PREMIERE

The Staircase 2. The Last Chance

Jean-Xavier de Lestrade



This is the sequel to the documentary thriller *The Staircase*, an eight-part miniseries from 2004 that meticulously reported events inside and outside the courtroom following the mysterious death of Kathleen Peterson. Were her injuries caused by falling down the stairs, as her husband Michael claimed, or was there foul play involved? The six-hour miniseries ended with the sentencing of Michael Peterson to life imprisonment for premeditated murder. In this sequel, the makers pick up the thread when Peterson files his appeal, after doubts have been raised about the reliability of expert witness testimony. Eight years after his conviction, there is a glimmer of hope that Michael Peterson will be released. But while his sons and adopted daughters remain as loyal to him as ever, his stepdaughter Caitlin has lost faith in his innocence. In addition to showing the ups and downs within the family, the film provides insight into the U.S. justice system, where often self-proclaimed "experts" play a crucial role in the interpretation of evidence. *The Staircase 2* adds a new and revealing chapter to this thrilling epic.



Jean-Xavier de Lestrade:
A White and Pure Australia (1998)
Of Justice and Men (2000)
Murder on a Sunday Morning (2002)
The Staircase (2004)
Welcome Home (fiction, 2006)
The Murderous Path of an Ordinary Mother (fiction, 2009)



Nepal, UK, Norway, Finland, 2012
DCP, color / black-and-white, 75 min

Director: Kesang Tseten
Photography: Ranu Ghosh, Yuv Gurung,
Gairik Sarkar, Kesang Tseten
Editing: Pauliina Punkki, Kesang Tseten
Sound: Ranu Ghosh, Jyoti Rana
Music: Lasse Enersten
Production: Kesang Tseten for Shunyata Film Production
Co-Production: Taskovski Films Ltd., Genesis Films
Executive Production: Iikka Vehkalahti for IV Films
World Sales: Taskovski Films Ltd.
Distribution for the Benelux: IDFA Fund
Screening Copy: Genesis Films

WORLD PREMIERE

Who Will Be a Gurkha

Kesang Tseten

The Brigade of Gurkhas has been a special unit within the British army for 200 years. Boys are recruited for the unit in the mountain villages of Nepal. In *Who Will Be a Gurkha*, director Kesang Tseten observes how these boys fare in this rigorous three-phase selection procedure extending over six months. The aspiring soldiers' physical condition, intelligence and motivation are all put to the test. It means that the selection isn't only a matter of fitness and muscle power, but also of the right mental preparation. The Gurkhas are known for their courage and fighting spirit, and they fight, just like regular British soldiers, in areas of conflict such as Iraq and Afghanistan. They consider it a great honor to be part of the brigade, but perhaps the British salary also helps. Some have prepared themselves well, while others got their training from shady "academies" that unfortunately don't give them the same advantage. Gossip and prejudice lead some boys to think that certain castes are getting priority over others, or that some positions are up for sale. But the selection procedure is "free, fair and transparent," something that the British commanders often repeat. Archive footage is alternated with recent scenes of the boys training and, in their spare time, singing. In this way, the film provides a broad perspective on a 200-year-old military tradition that still provides status to young Nepalese men.

idfa fund



Kesang Tseten:
Listen to the Wind (2000)
We Homes Chaps (2003)
On the Road with the Red God: Machhendranath (2005)
We Corner People (2007)
Frames of War (2008)
In Search of the Ryal (2009)
The Desert Eats Us (2010)
Saving Dolma (2010)



The Netherlands, 2012
DCP, color, 80 min

Director: John Appel
Photography: Erik van Empel
Screenplay: John Appel
Editing: Mario Steenbergen
Sound: Mark Wessner
Music: Wouter van Bemmel
Production: Carmen Cobos for Cobos Films
Executive Production: Kees Rijninks for
Ryninks Films Consultancy BV
World Sales: Films Transit International Inc.
Screening Copy: Cobos Films
Involved TV Channels: ZDF/ARTE, YLE, Lichtpunt, Human

WORLD PREMIERE

Wrong Time Wrong Place

John Appel



A look at the role of chance in our apparently manipulatable existence. The devastation wrought in Norway by Anders Behring Breivik changed the lives of many forever. Some of these survivors discuss their personal experiences during the attack and the random events that preceded it. How did they get to be in the wrong place at the wrong time? Interspersed with long, atmospheric shots of the now deserted Utøya, the protagonists tell their emotional tales. Harald, a Norwegian civil servant, had just gotten to work when the car bomb went off in the center of Oslo, tearing through his building and leaving him injured but alive. Ugandan refugee Ritah was pregnant and broke, but decided to travel to Utøya at the last minute anyway. A bad weather forecast almost kept Hakon from going to Utøya; he ended up on the same ferry as Breivik and barely escaped the deadly rain of bullets. The parents of the Georgian Tamta believe that the fate of their dead daughter was already sealed in old religious writings, but her friend Nata knows that she would have survived if they had stayed together. *Wrong Time Wrong Place* is a film about the bargain with fate. Because however much one tries to influence fate, in the end coincidence calls the shots.



John Appel:
Radio Daniëlle (1987)
Johnny Meijer (1993)
Vredenhof (1997)
Little Lithuania (1997)
Trench of Death (1999)
André Hazes – She Believes in Me (1999)
The Promised Land (2000)
Senegal Surplace (2003)
The Last Victory (2003)
Holland in Speeches (2004)
There Goes My Heart (2005)
The Last Honour (2005)
Trainer (2007)
The Player (2009)
a.o.



ntr: speciaal
voor iedereen



NTR op IDFA

De opvolger van Kakiemon

de nieuwe film van Suzanne Raes

Beware of Mr. Baker

portret van 's werelds beste drummer

Searching for Sugerman

over de grootste onbekende popmuzikant

ntr.nl/uurvandewolf.nl



12 dagen
documentaires
op IDFA



het hele jaar
door op 2



altijd de beste documentaires op Nederland 2

COMPETITION PROGRAMS

IDFA Competition for Mid-Length Documentary

Fifteen documentaries between 30 and 60 minutes in length are competing for the NTR IDFA Award for Best Mid-Length Documentary. A five-member international jury will evaluate the films, nominate three of them and select the winner from these. The award consists of a sculpture and a cash prize of €10,000, provided by Dutch broadcaster NTR. NTR Television will also buy and broadcast the winning film.



France, 2012
video, color, 52 min

Director: Stéphanie Lamorré
Photography: Stéphanie Lamorré
Screenplay: Stéphanie Lamorré
Editing: Mathieu Goasguen, Stéphanie Lamorré
Narration: Stéphanie Lamorré
Narrator: Stéphanie Lamorré
Production: Luc Hermann for Premières Lignes Télévision
Screening Copy: Premières Lignes Télévision
Involved TV Channel: ARTE

INTERNATIONAL PREMIERE

Bahrain: The Forbidden Country

Bahreïn: Plongée dans un pays interdit

Stéphanie Lamorré

Since the start of the Bahraini uprising on February 14, 2011, more than 70 people have been killed during demonstrations, in prison, or in villages attacked by police. That's a lot of people for a country with a population of only 600,000. Bahrainis are demanding the same thing as their Syrian, Egyptian and Tunisian counterparts: democracy and freedom. Stephanie Lamorré managed to enter the country as a tourist and use her camera to shoot rare, clandestine footage of the bloody uprising. Lamorré explores the hidden side of the Arab Spring by accompanying a number of women who risk their lives to fight for a free country where human dignity will be respected. We follow Nafissa, Zainab, Maryam and Hawora as they make peaceful pleas to the Al-Khalifa royal family to loosen their grip on power. A female doctor who took care of rebels is faced with 15 years in jail. This all contrasts starkly with the sparkling new shopping centers rising up all over the country. Lamorré describes them as a lie designed to conceal cruel oppression. Bahrain is a dictatorship with no rule of law whatsoever. One demonstrator sums up the motivation of rebels: "I want my voice to be heard."



Stéphanie Lamorré:
So Far (2010)
Far From Heaven – Women in Gangs in Los Angeles (2012)



UK, 2012
HDcam, color, 47 min

Director: Eva Weber
Photography: Mattias Nyberg
Editing: Emiliano Battista, Eva Weber
Sound: Ludovic Lasserre
Music: Florencia Di Conclio
Production: Eva Weber for Odd Girl Out Productions, Kat Mansoor for Animal Monday, Claire Neate James for HSI London
Executive Production: Nicola Doring for HSI London
Screening Copy: HSI London

WORLD PREMIERE

Black Out

Eva Weber

Of the more than 10 million inhabitants of Guinea, only one-fifth has access to electricity. And even these lucky few face frequent power outages that last many hours. This is a disaster for the economy, but also for the future of the country's children. During the day, there is hardly any time to study, but in the evenings there is no light to read by. Director Eva Weber makes a link between the inventiveness and determination of the students and the changes taking place in the rest of Guinea. A good education is the only chance these children have of having a better future than their parents. So as soon as exam season arrives, they go out every evening looking for light to study by. The children hang around anywhere they can: at gas stations, in parks in the rich part of town, and above all at the airport, the biggest provider of light in the area. They often end up walking for many miles in the middle of the night. This makes for some special scenes: hundreds of students busily thumbing through dog-eared books, concentrating hard and mumbling their lessons to themselves.



Eva Weber:
Stealing Desire (fiction, 1994)
Disgraceful Conduct (fiction, 1995)
Makings of a Queen (2000)
The Intimacy of Strangers (2005)
The Solitary Life of Cranes (2008)
Steel Homes (2008)
Reindeer (2011)
Night, Peace (2012)
69.4 Degrees North (2012)



IDFA Competition for Mid-Length Documentary

Morocco, 2012

HDcam, color, 59 min

Director: Karima Zoubir

Photography: Gris Jordana

Screenplay: Karima Zoubir

Editing: Sofi Escudé

Sound: Sanaa Fadel, Karym Ronda

Music: Naissam Jalal

Production: Karima Zoubir for Les Films de Demain

Distribution for the Benelux: IDFA Fund

Screening Copy: Les Films de Demain

Involved TV Channels: Al Jazeera International, 2M

WORLD PREMIERE

Camera/Woman

Karima Zoubir

Moroccan divorcee Khadija works as a camerawoman at weddings in Casablanca. Her mother and brother strongly disagree with her choice of occupation and want her to quit. They're already ashamed enough that Khadija, the mother of an 11-year old son, is living back at home. But Khadija is the breadwinner in the family and she won't back down. She's sometimes out for several days in a row at parties and weddings, working until the early morning. Although a working woman is a taboo in the conservative section of Moroccan society, the demand for female camera operators is big, because families prefer having a woman film their daughters at their wedding. The fairytale world of the average wedding party is a sharp contrast to the reality of divorces and forced marriages. But traditional values are under pressure even in Morocco, with women like Khadija demanding freedom and independence, while also wanting to honor the wishes of their families. Together with her best friend Bouchra, also a divorcee, Khadija talks candidly about the other side of marriage. Alternately joyful and sad, the women wonder aloud why they're still not equal to men.

idfa fund IDFAcademy Results



Karima Zoubir:

Lamnagbattes: 'Veiled Women' (2005)

Virtual Conversation (2006)

Nora (2007)



France, 2012
DCP, color, 57 min

Director: Christine Chansou, Vincent Trintignant-Corneau
Photography: Lach Chantha, Fabien Sauvaitre
Screenplay: Christine Chansou
Editing: Jacqueline Mariani
Sound: Gerard Lamps
Music: Baptiste Trotignon, Tep Vanny
Production: Vincent Trintignant-Corneau for Divali films
World Sales: Wide House
Screening Copy: Divali films

INTERNATIONAL PREMIERE

Even a Bird Needs a Nest

Même un oiseau a besoin de son nid

Christine Chansou, Vincent Trintignant-Corneau

After the fall of Pol Pot's communist regime, current prime minister Hun Sen carried the hope of many Cambodians. But their hopes have been undermined. Plans by real estate developers are threatening homes in the capital Phnom Penh and the rice plantations in the countryside, driving their owners to despair. Justice is hard to find in these Kafkaesque situations and the accompanying violence against citizens. In the Boeung Kak neighborhood of Phnom Penh, where many families have already been forced to leave their homes, a group of women courageously struggle against the government, hoping to keep their homes, or at least get reasonable housing in return. It's a one-sided battle, something the women know all too well. One of the women, Vanny, describes herself and her sisters-in-arms: "We are like drowning ants; we cling to the floating branches around us." This is a harrowing documentary about the unequal balance of power in a post-communist developing country. The director films everywhere from down in the mud to the upper echelons. And he keeps a close track on the Boeung Kak residents' struggle, while also letting Hun Sen and the opposition have their say.



Christine Chansou:
directing debut

Vincent Trintignant-Corneau:
Cadeau de rupture (short, 2009)



Canada, 2011

DCP, color, 52 min

Director: Daniel Léger

Photography: Alain Dupras, Katerine Giguere, Daniel Léger

Screenplay: Daniel Léger

Editing: Marie Hamelin

Sound: Georges Hannan

Music: Claude J. Fournier

Production: Murielle Rioux-Poirier for
National Film Board of CanadaExecutive Production: Jacques Turgeon for
National Film Board of Canada

World Sales: National Film Board of Canada

Screening Copy: National Film Board of Canada

INTERNATIONAL PREMIERE

Inseparable

Les inséparables

Daniel Léger

There's no such thing as true love, or so they say. Jean-Paul and Anne know better, though. They've been together for many years, but she's still the woman of his dreams. And she's still madly in love with him, too. The fact that Anne has a mental handicap doesn't seem to matter. Jean-Paul suffered from polio as a child. He has some physical limitations as a result, but he manages just fine. In fact, although in the past his parents used to worry a lot about him, now he's the one taking care of them – with Anne's help. The camera follows the couple over the course of a few seasons as they go about their daily routines. Jean-Paul's parents are completely dependent on them. They live with them in a chockablock house in the Canadian countryside and have almost no contact with outsiders. Especially during the ice-cold winter, there's little room for privacy in the house, and the documentary is shot from very up close. In spite of their responsibility for the continuously bickering old couple, the two lovers are intensely happy. Without embarrassment, they call each other by pet names, say sweet nothings, and give each other gifts – and share little details about their relationship with us. It's all hopelessly romantic, but thanks to their sense of humor, it's never over the top.



Daniel Léger:
A Sunday at 105 (2005)

www.danielleger.com



Uruguay, 2012
HDcam, color, 54 min

Director: Guzmán García
Photography: Marcelo Rabuñal
Screenplay: Guzmán García
Editing: Santiago Bednarik, Sebastian Bednarik, Guzmán García
Sound: Santiago Bednarik
Music: Santiago Bednarik, Julián Crispino Gastelum, El Faraón, Sofía Scheps
Production: Sebastian Bednarik & Andres Varela for Coral Cine, Guzmán García for Tani Films
Executive Production: Mercedes Sader for Coral Cine
Screening Copy: Coral Cine

WORLD PREMIERE

Love Still

Todavía el amor

Guzmán García

When the 30-year-old director of this documentary decided to make a film about love, he started at a dance party for old folks at a bar in Montevideo. These people with life experience will know what love is, he thought. He collected 11 stories from them, but realized that there's plenty they don't understand, either. Filmed in the familiar surroundings of their living room, and often enjoying a traditional cup of *mate*, the old-timers tell their love stories. They talk about how they met their loved one at a dance, and how often, but not always, they fell for each other right away. There are the character traits that caused problems, the compromises that were made, and the relationships that failed. They recall families that caused problems and dreams that didn't come true. Some were betrayed in one relationship or the other, and some couples were perfectly matched. The lovers who've been together for a long time know what to expect from each other, and they've grown closer along the way. Sometimes love is more friendship than passion. If the stories have one lesson in common, it's that love can be complicated, but that doesn't mean it's not love.



Guzmán García:
directing debut



Italy, 2012

DCP, color, 51 min

Director: Gianpaolo Bigoli

Photography: Gianpaolo Bigoli, Marco Gualazzini

Screenplay: Mariachiara Illica Magrini

Editing: Gianpaolo Bigoli

Sound: Gianpaolo Bigoli, Marco Gualazzini,
Mariachiara Illica Magrini

Music: Mauro Crivelli

Narrator: Sanjoy Sachdev

Production: Gianpaolo Bigoli & Mariachiara
Illica Magrini for Wendy Film,
Simona Bertoglio & Paolo Spada for Insana

Screening Copy: Wendy Film

Involved TV Channel: RAI

INTERNATIONAL PREMIERE

Lovebirds – Rebel Lovers in India

Gianpaolo Bigoli

In India, you're running a big risk if you fall in love with someone from a different caste or religion. Being kicked out of the family or becoming the victim of an "honor killing" are just two of the possible consequences for lovers who choose to stay together against their families' wishes. This film follows a few couples that have rebelled and run away from home, fleeing their small villages in the countryside. They're welcomed into a dilapidated house in New Dehli, where Mr. Sachdev, who wholeheartedly supports their choice, takes the lovebirds under his wing. Together with his activist group of aid workers called the "Love Commandos," he supports the latter-day Romeos and Juliets with legal help and advice, and by mediating with the families and providing safe houses and protection against any possible acts of revenge from villagers. Twenty-somethings Arti and Sanjay got married in secret, and they hope to be able to reunite with their parents so they can lead a normal life. Will it ever be possible in India to marry for love? Along the way, the families also get to have their say. They are facing their own dilemmas: should they comply with the prevailing tradition or put their children's happiness first?



Gianpaolo Bigoli:

Se basku ne fushe sociale (2005)

Some Encounters Change You (2006)

Notes on Kivu (2008)

The Man with the Olive Tree (2009)

Young in the Meanwhile (2010)



Denmark, 2012
DCP, color, 58 min

Director: Mikala Krogh
Photography: Mikala Krogh, Adam Philp
Editing: Cathrine Ambus
Sound: Kristian Eines
Music: Dagur Kári
Production: Sigrid Dyekjær for Danish Documentary
World Sales: DR International Sales
Screening Copy: Danish Documentary
Involved TV Channel: DR – Danmarks Radio

INTERNATIONAL PREMIERE

A Normal Life

En dag ad gangen

Mikala Krogh

Cecilie is a 12-year-old Dane who has been suffering from leukemia for years, and her ever-changing health causes enormous stress in the family. Her mother Stine struggles to divide her attention among her sick daughter, Cecilie's twin sister Katrine, and her younger daughter Frederikke. Stine can't prevent the twins from growing apart because of the different situations they're growing up in. The inevitable split is illustrated using old home movies: footage from when they were toddlers shows a healthy Katrine standing at the sickbed of her fragile sister, who has lost her hair due to chemotherapy. Cecilie's situation seems to require that Katrine behave like a healthy, happy teen. The camera follows Stine and her ex-husband on their way to the hospital and while visiting their sick daughter. They talk candidly about their fears, hopes and doubts, and try to let life go on as normally as possible. Birthdays, cooking, baking cookies and sports are all scheduled in between the many hospital visits. Cecilie is kept up-to-date on everything that's going on by way of text messages and Skype, but Stine's worries inevitably monopolize all their conversations.



Mikala Krogh:
Epilogue (1992)
Ungdomsgarantien (1996)
Vi fik livet tilbage (1999)
Fish out of Water (2000)
MK (2001)
Detour to Freedom (2001)
My Grandfather's Murderer (2004)
Beth's Diary (2006)
Everything Is Relative (2008)
Cairo Garbage (2009)
Siblings for Better or Worse – Me and My Twin (2011)



The Netherlands, 2012
HDcam, color / black-and-white, 52 min

Director: Ben Lewis
Photography: Martijn van Beenen, Chris Dixon, Frank Lehmann, Ben Lewis
Screenplay: Ben Lewis
Editing: Bert Hunger
Sound: Matt Legreca
Music: Fons Merkies
Animation: Studio Birdo, Fons Schiedon
Production: Bruno Felix & Femke Wolting for Submarine
Executive Production: Janneke van de Kerkhof & Ilja Roomans for Submarine
Screening Copy: Submarine
Involved TV Channel: VPRO

WORLD PREMIERE

Poor Us – An Animated History of Poverty

Ben Lewis



How is it possible that while as a society we're all getting richer and richer, there are still people who have to live in extreme poverty – especially when history teaches us that we've been trying to eradicate poverty for the last 2,500 years? In this documentary packed with animation, various historians and economists discuss key moments in our history that explain something fundamental about poverty and wealth. We are transported from prehistory (when nobody was actually "poor") by way of medieval Italy to 18th-century China, the Industrial Revolution and the colonization of parts of Africa and South America. The questions discussed in the film are accompanied by humorous and colorful animations – some involving dream characters who try to survive in different eras, and others featuring manipulated ancient illustrations. These sequences are intercut with clear, factual explanations by the experts, making us think about what we have – and haven't – accomplished in all those centuries. Who has an interest in other people's poverty? What forces are at work, and what lessons can we learn from the past to fight poverty today?



Ben Lewis:
The King of Communism: The Pomp & Pageantry of Nicolae Ceausescu (2002)
The Art Show (2002)
Baader-Meinhof: In Love with Terror (2002)
Blowing Up Paradise (2005)
Hammer & Tickle (2006)
The Great Contemporary Art Bubble (2009)
What Brits Love (2012)
World Brain: Google Books and the Future of Knowledge (2012)



Cambodia, France, 2012
DCP, color / black-and-white, 58 min

Director: Lida Chan, Guillaume Suon
Photography: Guillaume Suon
Editing: Lida Chan, Saobora Narin, Guillaume Suon
Sound: Kacada Sam, Sopheaday Touch
Music: Benjamin Bleuez, Etienne Lechuga
Production: Rithy Panh for Bophana Production
Co-Production: Tipasa Production
Distribution for the Benelux: IDFA Fund
Screening Copy: Bophana Production

WORLD PREMIERE

Red Wedding

Noces rouges

Lida Chan, Guillaume Suon

The exact numbers are unclear, but it is believed that the Khmer Rouge's regime of terror (1975-1979) caused the death of at least 1.7 million Cambodians – almost one-third of the country's population. In the remote place where 48-year-old Sochan Pen now grows rice, there was once a killing field. She tells us that decomposed bodies are still being found, and villagers fear that the spirits of the dead are still lurking. Sochan was one of the thousands of young women who were forced to marry Khmer Rouge soldiers, in a coordinated effort to increase the population. Sochan's husband raped and beat her before the then 16-year-old girl managed to escape, but not without carrying a deep-seated trauma along with her. After years of silence, she decides to file a complaint with the Khmer Rouge tribunal, in hopes that the regime will be formally found guilty of the suffering that has overshadowed her life. Her emotional quest is underlined by faded, black-and-white archive material that bears witness to a period in which the entire world neglected to do something about a regime that was trying to destroy its own people.

idfa fund **IDFAcademy Results**



Lida Chan:
My Yesterday Night (2010)
Guillaume Suon:
About My Father (2010)



Belarus, 2012
video, color / black-and-white, 60 min

Director: Viktar Dashuk
Photography: Viktar Dashuk
Editing: Viktar Dashuk
Production: Viktar Dashuk
Screening Copy: Viktar Dashuk

WORLD PREMIERE

Self-Portrait in Handcuffs

Autapartret u naruchnikah

Viktar Dashuk

An inspiring portrait of Belarusian artist Ales Pushkin, who uses his performance art to wage a mini-resistance against the regime of President Alexander Lukashenko. Ever since the dictatorial president came to power, countless galleries have been shut down or made subject to censorship. As one of the last remaining artists in his country, Pushkin has been bumping heads with the authorities for the past decade. He gets sent away or arrested time and again, but he keeps flying the forbidden flag of the Belarusian People's Republic nonetheless. With his gangly body, gold teeth and extravagant clothes, Pushkin is a striking personality. In addition to protesting and making autonomous art, he was formally trained in the restoration of antique Eastern Orthodox icons, and he earns a living repairing frescos in rural churches. While most of his colleagues chose for a career in New York or Berlin, Pushkin remained with his family in the village of Bobr, espousing the idea that staying behind offers the greatest form of freedom. Disturbing footage shows police officers using brute force to take possession of paintings and cart Pushkin off. Even his fellow villagers have misgivings about his actions when he is painting out on the street, as they fear he may be spying for the United States. Pushkin adroitly perseveres in his hopeless fight, not always unscathed but steadfast all the same.



Viktar Dashuk:
Woman from the Killed Village (1976), Handful of Sand (1977), Dumb Cry (1978), Justice of Memory (1980), I Wanted to Shoot (1980), Then I Didn't Cry (1981), I Met You (1982), If a Girl Is Born (1983), Mercy (1984), Crime (1989), Punishment (1990), Belarusian Maigret (1992), Between Satan and God (1996), Long Knives Night (1997), Reporting from the Rabbit Hutch (2000), Magnum Materia (2003), Themis as a Lady of Loose Morals (2006), Vasyl Bykau. Nostalgia (2007), The Face and the Mask (2008), Kingdom of Dead Mice (2009), The Gamester (2010), a.o.



The Netherlands, 2012
HDcam, color, 49 min

Director: Suzanne Raes
Photography: Benito Strangio
Screenplay: Suzanne Raes
Editing: Elja de Lange
Sound: Alex Booy
Production: Femke Wolting & Bruno Felix for Submarine
Executive Production: Ilja Roomans for Submarine
World Sales: Films Transit International Inc.
Screening Copy: Submarine
Involved TV Channel: NTR

WORLD PREMIERE

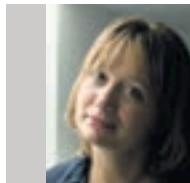
The Successor of Kakiemon

De opvolger van Kakiemon

Suzanne Raes



Kakiemon is a type of 17th-century Japanese porcelain, known for the extremely sophisticated painting and the almost translucent quality of the ceramics. In Japan, the art of painting is regarded so highly that master porcelain maker Sakaida Kakiemon XIV, descendant of the eponymous original inventor, has been honored with the title "Living National Treasure." The craft has been passed on from father to son for 14 generations. In the film, connoisseurs and collectors reflect on the specialist techniques and the images on the vases and plates, while family members talk about what it's like to be part of a trade that has been in existence for 400 years, with little room for experiment. For instance, the wife of "The Fourteenth," as the present porcelain maker is called, says that the craftsmen at the workshop have been more involved with her son's upbringing than she has. Beautiful images shed light on this traditional side of Japan, with a glimpse behind the scenes at the classical workshop and a visit to the mile-long ceramics market in the village of Arita. Even though the demand for traditional ceramics isn't exactly on the rise in Japan, the Kakiemons keep believing in their fragile life's work, which has already survived many wars and earthquakes. The current generation ploughs on tirelessly, and the youngest scion of the porcelain dynasty is already becoming acquainted with the trade as a toddler.



Suzanne Raes:
A Small Revolution (1995), Een krokodil in de woestijn (1996),
Het einde van het kind (1997), Haagse klasse, op school
in de Schilderswijk (1997), Gouden tijden, over geld en
karakter (2000), Stars of Europe (2001), Haagse klasse, 5 jaar
later (2002), Hoe meer zieken, hoe meer winst (2003), Na
de vogelpest (2003), Ruis (2003), Jolieke (2004), Joëlle (2004),
Pain (2005), Heir of Elsschot (2006), The Houses of Christina (2007),
The Rainbow Warriors of Waiheke Island (2009),
Stand by Me (2010), Hold on Tight – De Dijk (2011), a.o.



UK, 2012

HDcam, color, 58 min

Director: Brian Hill

Photography: Michael Timney

Editing: Stuart Briggs

Sound: Ian Maclagan

Music: Duncan Glasson

Narration: Brian Hill

Narrator: Sophie Okonedo

Production: Rachel Tierney for Century Films

Executive Production: Katie Bailiff &

Liesel Evans for Century Films

World Sales: Steps International

Screening Copy: Steps International

Involved TV Channel: BBC

INTERNATIONAL PREMIERE

Welcome to the World

Brian Hill



The opportunities one has in life depend largely on where one is born. To a considerable extent, location determines the chances of survival for a mother and her baby. In Africa, the number of babies dying before their first birthday is twice the world average. Singapore offers the highest survival rate, Sierra Leone the lowest. *Welcome to the World* visits pregnant women in Sierra Leone, Cambodia and the United States, where differences in health care are huge. In Sierra Leone, the traditional midwife still listens to the fetus by putting her ear on the mother's belly. The only food available to pregnant women in the remote villages is cassava, which they have to look for themselves in the forest. One woman says she's had many children in the hope that one of them will be rich one day, so that she won't have to live in poverty any longer. In Cambodia, a single mother adopts a two-month-old who would otherwise be left to die. In the U.S., the camera follows a homeless family during the delivery of a baby. This British documentary – part of the Why Poverty? project – also plainly shows that some babies and mothers don't make it. A physician from Doctors Without Borders argues in favor of a redistribution of health care in order to lower the infant mortality rate. Where one is born is indeed a lottery, but it is possible to improve the odds.



Brian Hill:

Drinking for England (1999)

Nobody Someday (2001)

Feltham Sings (2002)

Songbirds (2006)

The Not Dead (2009)

Climate of Change (2010)

a.o.



Norway, 2012
DCP, color, 58 min

Director: Tone Andersen
Photography: Tone Andersen
Screenplay: Tone Andersen
Editing: Jesper Osmund
Sound: Raghad Murkarker
Music: Ketil Vestrum Einarsen, Lars Fredrik Frøislie
Production: Tone Grøttjord & Anita Rehoff Larsen
for Sant & Usant AS
Co-Production: Al Jazeera English
Screening Copy: Sant & Usant AS
Involved TV Channels: NRK, ERT, Lichtpunkt
Website: www.whentheboysreturn.com

WORLD PREMIERE

When the Boys Return

Mellom murene

Tone Andersen

The whole village throws a homecoming party for them: the young boys from the West Bank who've been held as political prisoners in Israel for months, sometimes even years – just because they threw rocks at Israeli soldiers. After the festivities, the boys have to learn to cope with their traumatic arrest and their time in jail, where their rights as minors were completely ignored. They have to live their lives in an occupied territory overrun by soldiers, military raids and demonstrations. In group therapy, the boys describe the ever-present fear of being arrested again. They're finding it hard to pick up the pieces, many of them don't go to school, and they're also dealing with issues of aggression. They talk about how their families have been torn apart, with cousins or brothers still in prison, some being tortured. The sessions are meant to help them overcome those obstacles and look to the future, but their plans are focused on just one thing: an end to the occupation.



Tone Andersen:
directing debut



Chile, 2012

HDcam, color, 45 min

Director: Patricia Correa, Valentina Mac-Pherson

Photography: Denis Arqueros

Screenplay: Patricia Correa, Valentina Mac-Pherson

Editing: Catalina Marín

Sound: Alfonso Segura

Production: Patricia Correa for Juana

Films, Rodrigo Pacheco

Screening Copy: Juana Films

Awards: Audience Award International
Documentary Festival Santiago

INTERNATIONAL PREMIERE

The Women and The Passenger

Las mujeres del pasajero

Patricia Correa, Valentina Mac-Pherson

The women in this documentary have a lot of cleaning to do. They work in motel El Pasajero, where the guests generally don't stay longer than a few hours. The rooms don't have to be particularly beautiful, either; as long as there's a bed on which the couples can indulge their carnal passions, sometimes under the influence of alcohol and drugs. We don't see or hear much of these visitors, other than the odd leg, disembodied voices and – increasingly as the film progresses – moaning. They are filmed nonchalantly, from a strange, accidental-looking angle, as if they are not important. The visitors are in fact just extras in this love story. How else could you get a positive view of love in a place like this? We follow four female cleaners during their daily rounds. They change the beds, polish the mirrors and energetically wipe down a clinical-looking sex chair. As they work, they talk about love. In spite of everything they see and hear at work, their idea of love is strikingly romantic. They put negative experiences into perspective, while positive ones make them blush. It would seem that working in this motel hasn't made them cynical about love, but believe in it all the more.



Patricia Correa:

Hare Krishna (2003)

La cleta (fiction, 2006)

De la playa pa acá (2007)

Par tous le temps (2009)

Valentina Mac-Pherson:
directing debut

COMPETITION PROGRAMS

IDFA Competition for First Appearance

Sixteen documentaries are competing for the IDFA Award for Best First Appearance. With this competition, IDFA supports talented new filmmakers. A five-member international jury will evaluate the films, nominate three of them and select the winner from these. The IDFA Award for Best First Appearance consists of a sculpture and a cash prize of €5,000.



USA, Australia, 2012
HDcam, color, 78 min

Director: Alex Meillier
Photography: Shane Sigler
Editing: Tanya Ager Meillier, Alex Meillier
Music: Paul Brill
Production: Tanya Ager Meillier for Ager Meillier Films Inc, Richard Keddie for The Film Company
Executive Production: Abigail Disney & Gini Reticker for Fork Films
Screening Copy: Ager Meillier Films Inc
Website: www.aliasrubylblade.com

WORLD PREMIERE

Alias Ruby Blade: A Story of Love and Revolution

Alex Meillier

This documentary about the remarkable love story between human rights activist Kirsty Sword and political prisoner Xanana Gusmão proves that ordinary people truly can make a difference. Armed with nothing more than determination and a sense of justice, the two lovers struggled for many years for the independence of East Timor. While working in Jakarta for the Timorese resistance, Sword used the pseudonym Ruby Blade to smuggle video equipment, computers and audio cassettes to their leader Gusmão, who was serving a life sentence in the notorious Cipinang Jail. This was followed by an intense correspondence between the two that lasted many years. They exchanged letters, video messages, paintings, photographs and even bonsai trees, and grew ever closer to one another, falling in love without ever having met. Through archive material and accounts from friends, fellow combatants and Sword herself, the film explores not only their remarkable relationship but also the history of a decade of peaceful resistance that ultimately led to the first new democracy of this millennium.



Alex Meillier:
directing debut



Australia, 2012
video, color, 87 min

Director: Jakeb Anhvu
Photography: Jakeb Anhvu
Screenplay: Jakeb Anhvu
Editing: Jakeb Anhvu
Sound: Jakeb Anhvu
Production: Jakeb Anhvu, Kim Nguyen
World Sales: Jakeb Anhvu
Screening Copy: Jakeb Anhvu

INTERNATIONAL PREMIERE

Blush of Fruit

Jakeb Anhvu

Tong Phuoc Phuc runs an orphanage in Vietnam. He is strongly opposed to abortion and persuades women with unwanted pregnancies to help him bring up the toddlers in his care. His initiative receives universal praise and financial support. But Tong is being dogged by increasingly persistent rumors about neglect and mistreatment of the children, with donations going into his pocket rather than paying for diapers and food. This sometimes shocking film exposé shows daily life in the orphanage from a fly-on-the-wall perspective. Shot from the eye height of the film's subjects, the troubled tots, the camera reveals how their young caregivers are often harsh and indifferent. Jakeb Anhvu gets across just how cruel the place is for the orphans without commentary or emotionally charged music. Like a "nanny cam," the camera observes as the tiny children are tormented and beaten, and reveals how the unhappy, frustrated and pregnant caregivers are overwhelmed by their workload. Tong himself rarely appears on-screen as we see how a project that began so idealistically has deteriorated into a hell for the orphans.



Jakeb Anhvu:
directing debut



Norway, Germany, Sweden, 2012
DCP, color, 118 min

Director: Kari Anne Moe
Photography: Tone Andersen, Tonje Louise Finne, Håvard Fossum, Tore Volland
Screenplay: Kari Anne Moe
Editing: Robert V. Stengård
Sound: Svenn Jacobsen, Patrick Young
Music: Lars Fredrik Frøislie
Production: Tone Grøttjord for Sant & Usant AS
Co-Production: Ma.Ja.de Filmproduktion, Auto Images
World Sales: Deckert Distribution GmbH
Screening Copy: Norwegian Film Institute
Involved TV Channels: NRK, SWR
Website: www.tilungdommen.com

Pitched at the Forum 2011

INTERNATIONAL PREMIERE

Bravehearts

Til Ungdommen

Kari Anne Moe

On July 22, 2011, 32-year-old right-wing extremist Anders Behring Breivik set off a bomb in the center of Oslo, killing eight people. Then he went to the island of Utøya, where a youth camp for members of Labor Youth was in full swing. There, he shot 69 people to death. Director Kar Anne Moe follows four young people with political ambitions in the run-up to the school elections held shortly before the official Norwegian elections, which serve as a barometer for the national political mood. Sana is a young Muslim woman and member of the Socialist Youth League, Haakon is a member of the Youth Conservatives, Henrik belongs to the populist, right-wing Progressive Party Youth, and Johanne is a member of the governing Labor Party. *Bravehearts* follows the four of them during meetings, training courses, debates and in interviews, and paints a picture of an assertive generation with an optimistic attitude towards the future. Suddenly, the film takes a completely different turn when July 22 puts an end to this open-mindedness – and not only for Johanne, who looked into the gunman's eyes on Utøya. Things get tough for Henrik, but the others' ambitions are undiminished. Especially as they are convinced that they have to speak out and fight for tolerance and diversity now more than ever.

DOC U



Kari Anne Moe:
Salesman 329 (2011)



Denmark, 2012
HDcam, color, 78 min

Director: Katrine Philp
Photography: Sophia Olsson, Niels Thastum
Editing: Signe Rebekka Kaufmann
Sound: Sille Just Boel
Production: Lise Saxtrup for Klassefilm
World Sales: Rise and Shine
Screening Copy: Danish Film Institute
Involved TV Channel: DR

INTERNATIONAL PREMIERE

Dance for Me

Dans for mig

Katrine Philp

Denmark produces lots of professional ballroom dancers – but everything depends on finding the right partner. In recent years, dancers are increasingly being brought in from Russia and other Eastern European countries to form the ideal dance couple. Fourteen-year-old Mie is one of Denmark's top dancers, and the Russian Egor lives with Mie and her mother. The duo appear to be perfect together. But Egor is having trouble adjusting to his new home, and Mie and her mother also have to get used to the new family member. Katrine Philp follows the young dancers during the thrilling competitions, at rehearsals, in the dressing room and also at home where Mie and Egor have been living for a year like brother and sister. The pair are working hard for the upcoming European dance championship, and so are their mothers. Talking on Skype, they're eagerly looking forward to their children's possible success. Egor and Mie have big ambitions themselves, but as the film shows, there's a lot more at stake for Egor.



Katrine Philp:
Book of Miri (2009)



Indonesia, 2012
HDcam, color, 89 min

Director: Dwi Sujanti Nugraheni
Photography: Kurnia Yudha Fitranro
Screenplay: Dwi Sujanti Nugraheni
Editing: Gregorius Arya Dhipayana
Sound: Abdi Kusuma Surbakti
Production: Dwi Sujanti Nugraheni for Jawa Dwipa Films
Co-Production: credo:film
World Sales: credo:film
Screening Copy: credo:film

WORLD PREMIERE

Denok & Gareng

Dwi Sujanti Nugraheni

Denok and Gareng met when they were both living on the streets of the Indonesian city of Jogjakarta. Denok was 14 when she ran away from home and got pregnant with her daughter. She met Gareng in 2005. They got married and moved in with Gareng's parents in a small village on the outskirts of Jogjakarta. *Denok & Gareng* observes the daily lives of the couple and their family. Gareng's father left many years ago, leaving a mountain of debt behind him. It means that Denok and Gareng, his brother Soesan and his mother have to take care of two younger brothers and Denok's little daughter Frida. Gareng breeds pigs that he feeds with garbage he collects in the city. He uses the money he earns to pay for schooling for the little ones. But Frida isn't allowed to mention at school that her dad breeds pigs, because according to Islam they are unclean animals. Then Soesan ends up in the hospital after a motorcycle accident, and the debts start to pile up even higher. Life is tough for these people – perhaps even hopeless – but we still see a family that laughs a lot, a family whose hope and love helps them keep their heads above water.

IDFAcademy Results



Dwi Sujanti Nugraheni:
Janji Jabrik (2007)



Brazil, 2012
DCP, color, 82 min

Director: Petra Costa
Photography: Janice d'Avila, Will Etchebehere, Miguel Vassy
Screenplay: Petra Costa, Carolina Ziskind
Editing: Tina Baz, Marilia Moraes
Sound: Olivier Goinard, Guile Martins
Music: Fil Pinheiro
Narration: Petra Costa
Narrator: Petra Costa
Production: Petra Costa for Busca Vida,
Felipe Duarte for Teia Filmes
Executive Production: Julia Bock, Daniela Santos
Screening Copy: Busca Vida
Website: www.elenafilm.com

INTERNATIONAL PREMIERE

Elena

Petra Costa

A poetic film on a very dark subject. The Brazilian Petra's mother tells her that she can live anywhere in the world she likes, except in New York. And that she can study anything she wants, except drama. But Petra wants to act, just like her mother and her sister Elena, who left for New York when Petra was seven. When Petra, now an adult, sets out for New York to look for her sister, the pieces of the puzzle gradually start to fall into place. *Elena* creates a beautiful mosaic from video material, photos and letters from the family archives, woven together by the kindly voice of filmmaker Petra Costa. *Elena* is her first feature-length film, and like her previous short *Undertow Eyes*, it tells a highly personal story. The collage of archive footage and recent – at times staged – film material evokes a dreamy atmosphere. It offers space for the beautiful metaphors Costa creates, often with references to Greek mythology, which give insight into the fragile story that slowly unravels. The film does not nail down cause and effect, but rather throws out all kinds of lines that get us thinking. This subtly makes it clear to the viewer what kind of baggage Petra has to cope with.



Petra Costa:
Undertow Eyes (2009)



China, 2012
DCP, color, 88 min

Director: Qi Zhao
Photography: Xiaoyu Niu, Shaogang Sun
Screenplay: Qi Zhao
Editing: Matthieu Laclau, Peicong Meng, Xiaoyu Niu
Sound: Fan Liming
Production: Qi Zhao for YuanFang Media
Executive Production: Lixin Fan & Michelle Ho
for YuanFang Media, Peter Wintonick
Distribution for the Benelux: IDFA Fund
Screening Copy: YuanFang Media
Involved TV Channels: IKON, NRK, YLE,
Knowledge Network, NHK

Pitched at the Forum 2010

WORLD PREMIERE

Fallen City

Qi Zhao



Qi Zhao:
directing debut

When an earthquake struck the Chinese mountain city of Beichuan on May 12, 2008, it was completely destroyed. Twenty thousand people died, leaving their families devastated. *Fallen City* zooms in on the family lives of three survivors, who are marked by painful memories and deep sadness. Mr. Peng is a devoted father who lost his daughter in the rubble. The trauma that he and his wife are suffering stands in the way of rebuilding their life. Divorcee Mrs. Li explains that she lives only for her paralyzed mother and for her job as a district chief. Fourteen-year-old Hong lost his father in the earthquake and has to struggle through high school, distanced from his less-than-loving mother. Both the inhabitants of Beichuan and the city itself are torn between life as it used to be and modernity. Peng and his wife are stopped by soldiers when, as part of a traditional ritual, they want to burn money where their daughter died, while Hong's mother is annoyed by the video games her son is playing. Meanwhile, several miles from where the rubble has piled up like a garbage dump, a new city is being built at breakneck speed – a city that is supposed to offer the survivors a better life.



USA, 2012
HDcam, color, 93 min

Director: Jordan Melamed
Photography: Slawomir Grunberg, Seth Hendrikson, Sid Lubitsch
Editing: Danniel Danniel, Suzannah Herbert, Jessica de Koning
Production: Alexander Janiuk, Jordan Melamed
Screening Copy: Jordan Melamed
Website: www.futurespastfilm.com

WORLD PREMIERE

Futures Past

Jordan Melamed

"A pit trader is like a medieval knight: he faces another human being to defeat him, to destroy him, to annihilate him," explains a wise observer in Jordan Melamed's documentary about the Chicago Mercantile Exchange (CME) – the world's largest "futures" exchange and the last trading floor to operate with the open outcry trading system. Traders stand in "the pit" and shout out their offers as if their lives depended on it. Melamed was a pit trader for 15 years and made millions at the exchange, but then decide to turn his back on that world and gambled away his fortune on a career in film. It was the only way to step out of the shadow of his father, Leo Melamed, a living legend who revolutionized the markets by inventing the concept of financial futures. When Jordan returns to Chicago because the world of open outcry is being replaced by computers, we discover that his father, a charismatic Polish immigrant and Chairman Emeritus of the CME, is disappointed that his son didn't take on the legacy that was his to inherit. Jordan creates a record of a disappearing craft and we are treated to a crash course in hand signals, the golden rules of the exchange, and some splendid anecdotes. As the knights begin to vanish, Jordan attempts to reconcile with his intractable father before the world he built is gone.



Jordan Melamed:
Manic (fiction, 2001)



USA, 2012
HDcam, color, 76 min

Director: Kathy Leichter
Photography: Kirsten Johnson
Editing: Pola Rapaport
Sound: Judy Karp
Music: Nathan Halpern
Narration: Kathy Leichter, Pola Rapaport
Narrator: Kathy Leichter
Production: Kathy Leichter for Two Suns Media
Screening Copy: Two Suns Media

WORLD PREMIERE

Here One Day

Kathy Leichter

When filmmaker Kathy Leichter moved back into the apartment she grew up in after her mother committed suicide in 1995, she discovered a hidden box of audiotapes. Sixteen years passed before she had the courage to delve into this trove, unearthing details that her mother had recorded about every aspect of her life – from the challenges of her marriage to a state senator, to her son's estrangement and her struggles with bipolar disorder. In this film, Kathy records how she works her way through the tapes and her mother's other belongings, including photos, clothing, notes, love letters and even her medication. She examines what was left behind and she joins friends and family members in remembering her mother. Leichter paints a picture of a loving woman who changed not only in the perception of others, but also inwardly as she lost her grip on life. Along the way, the life of a quintessential New Yorker is revealed, with all her energy and heartbreak. *Here One Day* is an emotionally candid film about a woman coping with mental illness, her relationships with her family, and the ripple effects of her suicide on those she loved.



Kathy Leichter:
A Day's Work, a Day's Pay (2001)



UK, 2012

HDcam, color, 85 min

Director: Harry Freeland

Photography: Harry Freeland, Martin Webb

Editing: Ollie Huddleston

Sound: Nick Gresham

Music: Samuel Sim

Production: Harry Freeland for Inroad Films

Executive Production: Brian Hill for Century Films

Screening Copy: Inroad Films

Involved TV Channels: ITVS, BBC

Website: www.intheshadowofthesun.org

WORLD PREMIERE

In the Shadow of the Sun

Harry Freeland

In Tanzania, witch doctors still propagate the belief that the body parts of albino people will bring wealth and good fortune. This superstition is so strong that albinos fear for their lives. Against the background of a series of brutal murders of albinos, two albino men try to pursue their dream. Josephat has spent most of his life campaigning against anti-albino discrimination, traveling from one community to another to confront them with their deeds. The education he received has helped him through difficult times, he explains, and now he's trying to teach other people. Fifteen-year-old Vedastus would like nothing better than to learn. He's smart and creative, but his poor eyesight is an obstacle to academic success. Now he is desperately hoping for a new chance at a special school. If they want to achieve their aims, Josephat and Vedastus will have to overcome not only other people's prejudice, but also their own fears – because the murderer could always be waiting just around the next corner. Rationality is Josephat's shield: "We can't be refugees in our own country just because of our color."



Harry Freeland:
directing debut



Spain, 2012
HDcam, color, 83 min

Director: Marcel Barrena
Photography: Albert Serradó, Victor Torija
Screenplay: Marcel Barrena, Victor Correal, Adria Cuatrecases
Editing: Marcel Barrena, Domí Parra
Sound: Andrea Ainsa, Albert Codina
Music: Pau Vallve
Narration: Marcel Barrena
Narrator: Albert Casals, Anna Socias
Production: Victor Correal & Adria Cuatrecases for Umbilical TV, Oriol Maymó for Corte y Confección de Películas
World Sales: Corte y Confección de Películas
Screening Copy: Corte y Confección de Películas
Involved TV Channels: RTVE, Televisió de Catalunya
Website: www.monpetitfilm.com

WORLD PREMIERE

Little World

Món petit

Marcel Barrena

Albert loves life, and he won't let anything get in his way, least of all his wheelchair. He's only 19, but he's already traveled to dozens of countries. He's made a sport of leaving with only 20 euros in his pocket and putting his faith in the innate goodness of people he meets along the way. And he has plenty of other tricks up his sleeve to get into places free of charge if he needs to. This time, his destination is as far away as possible from his home in Barcelona: a lighthouse in New Zealand. For the first time, he will not be alone, because his girlfriend Anna will be joining him. It's impossible to hitchhike with a camera team in your wake, so they decide to film their adventures themselves. They experience plenty of amazing stuff, but sometimes things get tough, especially for Anna, who can't always keep up with Albert. They have agreed that the filmmakers will join them in New Zealand for the last part of their trip. Through interviews with his grandmother, stepmother and father, we discover that this irrepressibly optimistic young man had a pretty tough time as a boy. He and his father have dealt with his problem in a remarkable way. With animations in the background, Anna's parents and various members of Albert's family explain why they let them go on this journey.

DOC U



Marcel Barrena:
directing debut



Georgian Republic, Germany, 2012
DCP, color, 97 min

Director: Tinatin Gurchiani
Photography: Andreas Bergmann
Screenplay: Tinatin Gurchiani
Editing: Doreen Ignaszewski, Nari Kim
Sound: Michal Krajczok, Marian Mentrup
Music: Marian Mentrup, Mahan Mobashery
Production: Tinatin Gurchiani, Kakha Macharashvili
Executive Production: Tamar Gurchiani
World Sales: Deckert Distribution GmbH
Screening Copy: Deckert Distribution GmbH

INTERNATIONAL PREMIERE

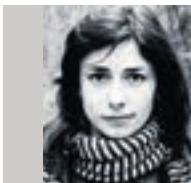
The Machine Which Makes Everything Disappear

Manqana, romelic kvelafers gaakrobs

Tinatin Gurchiani

A filmmaker returns to her home country of Georgia to make a documentary about the lives of young people there. Wanting to get in touch with youngsters from every social background and part of the country, she announces through a variety of channels that she's going to organize a casting call. The leitmotif of this film is the search for the ideal protagonist, with interviews with the candidates and scenes from their day-to-day lives. The boys and girls responding to the call are radically different from one another, as are their personal reasons for auditioning. Some want to be famous movie stars, while others simply want to tell their story. And one girl wants to call her mother to account, after having been abandoned by her years before. Thirteen-year-old Ramin has to work hard in the small mountain village where he lives, helping care for his handicapped family members. And Gotcha defends his brother, who's serving 25 years in jail. These extraordinary and touching stories about war, love, dreams and poverty paint a kaleidoscopic picture of a modern society that still echoes with its Soviet past.

DOC U



Tinatin Gurchiani:
directing debut

Denmark, 2012

DCP, color, 94 min

Director: Katrine Riis Kjær

Photography: Henrik Ipsen

Editing: Morten Højbjerg

Sound: Micke Nyström

Music: Sune Martin

Production: Miriam Nørgaard & Sara Stockmann
& Vibeke Windelov for Fridthjof Film

Co-Production: Helsinki Filmi

Executive Production: Ronnie Fridthjof for Fridthjof Film

World Sales: DR International Sales

Screening Copy: Danish Film Institute

Involved TV Channels: VPRO, NRK, HRT, YLE, Yes Docu

Pitched at the Forum 2011

WORLD PREMIERE



Mercy Mercy

Katrine Riis Kjær

At first sight, adoption seems like a win-win situation: a poor orphan gets some loving parents and a good life. But the world of adoption is a question of supply and demand, with Ethiopia as a chief supplier of thousands of needy children. The fact that the well-being of the child is not always top priority becomes painfully clear in this tragic story about Masho and her little brother Roba. Far from being orphans, their sick parents give them up for adoption in the hope they'll have a better life. The two toddlers move to Denmark with their new parents, but are they better off now? For four years, Katrine Kjaer followed both parent couples in their growing sense of hopelessness. Danes Henriette and Gert are on the verge of despair over the rebellious Masho, who doesn't want to adjust to her new family. Ethiopians Sinkenesh and Husen are desperate because they're not receiving any news about their children, as the adoption agency promised. Kjaer records it all. Emotional moments such as the transfer of the children and the tensions in their home in Denmark are shot from a respectful distance. Without losing sight of the nuances, the film shows the downside to international adoption, the contrast between Ethiopia and Denmark, and the parallel pain of both parents and children.



Katrine Riis Kjær:
directing debut



USA, 2012
DCP, color, 130 min

Director: Janet Tobias
Photography: César Charlone, Eduard Grau, Sean Kirby, Peter Simonite
Screenplay: Paul Laikin, Janet Tobias
Editing: Alexander Berner, Deirdre Slevni
Production: Rafael Marmor & Steven Ruchefsky & Janet Tobias for Sierra Tango Productions
Co-Production: History Films, Unanico Group, A List Films, Impact!Communications
World Sales: Global Screen
Screening Copy: Global Screen

EUROPEAN PREMIERE

No Place on Earth

Janet Tobias

In 1993, a New York cop named Chris Nicola flew to Ukraine to go spelunking and explore his family roots. In one of the caves, he found the story of a very different family when he came across old shoes, buttons and a stove. The objects were apparently left behind by Jewish families who were in hiding there during the Second World War. After extensive inquiries, Nicola finally finds the Stermer family. In *No Place on Earth*, the surviving members of the family tell about the 511 days they spent living underground in two separate caves, and their stories are illustrated with reconstructed scenes. Although the Sterners emigrated to the United States and Canada and hardly ever spoke about the caves again – in the words of one, “It was just too incredible” – their memories are crystal clear. They remember that the children thought it was like a castle at first, but it was also a place where you could get lost easily. They tell us how they collected falling drops of water in buckets to drink, ground flour and kept themselves busy. But most of all, they recall how their family braved cold, hunger and fear to protect each other from certain death.



Janet Tobias:
directing debut



Belgium, France, 2012
HDcam, color, 84 min

Director: Gerard-Jan Claes, Olivia Rochette
Photography: Gerard-Jan Claes, Olivia Rochette
Screenplay: Gerard-Jan Claes, Olivia Rochette
Editing: Gerard-Jan Claes, Dieter Diependaele, Olivia Rochette
Sound: Gerard-Jan Claes, Olivia Rochette
Production: Bart van Langendonck for Savage Film
Co-Production: Sciapode
Executive Production: Xavier Rombaut for Savage Film
World Sales: Doc & Film International
Screening Copy: Savage Film
Involved TV Channels: VRT, NTR, Mezzo

INTERNATIONAL PREMIERE

Rain

Gerard-Jan Claes, Olivia Rochette

Like clandestine spectators, we get to witness the rehearsals for *Rain*, a 2001 dance performance by the Belgian choreographer Anne Teresa De Keersmaeker that is now being put on by the world-famous Paris Opera Ballet. This is the first time that a performance by De Keersmaeker is being danced by a troupe other than her own. The choreographer and the dancers of the original cast oversee the rehearsals for the new show. As if to avoid breaking the dancers' immense concentration at all costs, the camera spies on their intense rehearsals, while we hear snippets of phone conversations between De Keersmaeker and her dancers, her team or even her children, thus shedding light on the choreographer's personality. Filmed from up close, the dancers often produce a hypnotic effect. A week before the premiere, Jakub Truszkowski, who leads the rehearsals, tells the young ballerinas to "Enjoy the fact that you can do it!" And when the day comes, the expressions on the dancers' faces speak volumes.



Gerard-Jan Claes & Olivia Rochette:
Because We Are Visual (2010)



The Netherlands, 2012
video, color, 80 min

Director: Esther Hertog

Photography: Esther Hertog

Editing: Dannie Dannie

Production: Paul King, Erica Reijmerink & Gijs van de Westelaken & Harry de Winter for Sarphati Media

Screening Copy: Sarphati Media

Involved TV Channel: VPRO

WORLD PREMIERE

Soldier on the Roof

Esther Hertog



The ancient West Bank city of Hebron is a holy place for Jews, Muslims and Christians. There's a small Jewish enclave at the center of Hebron's oldest neighborhood, where countless Israeli soldiers are posted on the rooftops to protect 800 settlers from their 120,000 Palestinian neighbors. The filmmaker regularly lived among the orthodox Jewish families for three years, and paints a picture of their daily lives – lives that are marked by constant conflicts. These small local problems all boil down to one fundamental question: who has territorial rights to the area? Intimate interviews with Hebron's Jewish settlers reveal how determined they are to stay here: mothers and children make signs to protest the presence of the Palestinian population, who they often describe as "terrorists." One running gag in the film centers on a resident who paints important religious sites. As he poses with his works next to the now damaged or inaccessible buildings to explain their significance, he is constantly interrupted by soldiers or passersby. Time and time again, he accepts his fate with comic resignation and stoic determination.



Esther Hertog:
directing debut

The Damned and the Sacred
Girls André Hazes - In My Father's
She Believes in Me House

Ford Transit

All of Me Flying Anne Mussels in Love

Almost 18 Kill Your Bente's Voice

Sarah's Night Jan's Mom Darling Mookie The Hunt

Sol LeWitt Dream & Deed

Wrong Time Wrong Place BORIS RYZHY

The Hideout Blind Alone in the World C.K. Delete

Fortune Karsu The Successor Procedure 769 -
Sounds for Mazin of Kakiemon The Witnesses
to an Execution

THE ONLY SON Rawer The Diaries
Little Mo The Unplaceables of an Elephant

Position The Sea
among the Keep on Steppin' that
Stars The Long Holiday The Hum Thinks

Taking of Holland METAL AND MELANCHOLY

the Plunge Father Wanted:
If We Knew With a Piggy Nose

Tales of a River

COMPETITION PROGRAMS

IDFA Competition for Student Documentary

Fifteen international graduation films are competing for the IDFA Award for Best Student Documentary. A three-member international jury will evaluate the films, nominate three of them and select the winner from these. The award consists of a sculpture and a cash prize of €2,500.

The Battle of the Jazz Guitarist

Mark Columbus

EUROPEAN PREMIERE

This short student film by Mark Columbus was originally intended to present his father's painful battle as a musician. Instead, it gradually turns into a far more introspective work. As the filmmaker himself says, "How is it possible that this film that was supposed to be about one artist's struggle, suddenly becomes about two?" The film introduces us to Maxwell Columbus, the "Jimi Hendrix of the Fiji Islands." But he is also a family man with a son in the United States – a son who is making this documentary about him, thanks to a grant from UCLA. In *The Battle of the Jazz Guitarist*, the style of the film is at least as important as the story being told. Appearing as subtitles throughout this short film, the director's inner monologue is a veritable torrent of thoughts that oscillate between narrative and apparently pointless details. However incoherent it may sometimes appear to be, it serves its purpose, because it quickly connects the viewer with the filmmaker on an intimate level. Seven minutes is all it takes to make the struggle between father and son palpable.



USA, 2012
HDcam, color, 7 min

Director: Mark Columbus
Photography: Alejandro Salinas-Albrecht
Screenplay: Mark Columbus
Editing: Mark Columbus
Sound: Mark Columbus
Music: Maxwell Columbus
Narrator: Mark Columbus
Production: Mark Columbus
Screening Copy: Mark Columbus

Mark Columbus:
directing debut

Awards: Best Student
Documentary Short Palm Springs
International Shortfest



Germany, 2012
DCP, color, 87 min

Director: Daniel Abma
Photography: Anja Läufer, Johannes Praus
Editing: Jana Dugnus
Sound: Kay Riedel, Christoph Walter
Music: Henning Fuchs
Production: Marie Ernst for HFF Konrad Wolf
Executive Production: Holger
Lochau for HFF Konrad Wolf
World Sales/Screening Copy:
HFF Konrad Wolf
Website: www.nachwriezen.de

Daniel Abma:
Lothar Erdmann (2010)
Officially – Unofficially (2010)
Hannes – About Papas and Power
Rangers (2011)
Gabriella and the Golden Boys (2011)
Trajectories (2012)
a.o.
www.kamerakultur.de

Beyond Wriezen

Nach Wriezen

Daniel Abma

INTERNATIONAL PREMIERE

Three young German delinquents are released from prison and the camera follows them at a distance as they try to reintegrate into society. It's a process that brings to the surface ambitions, fears, frustration and issues of self-respect. Their rehabilitation doesn't pass without incident. Finding a job or a place to live is difficult because of prejudice, or their own inability to adapt to a world where there are many unwritten rules. Getting rid of your swastika tattoo doesn't automatically make you the ideal son-in-law, but the efforts of committed social workers mean the boys aren't entirely abandoned to fate. All three former inmates get their girlfriends pregnant, and one of them develops some serious nesting tendencies. He advises his girlfriend to stop smoking and doesn't want to show his baby to the camera, because "Berlin is full of freaks and retards." Another new father is forced to give the child up for adoption, due to his youth and the mother's emotional instability. The third one starts dealing drugs in order to provide for the family, ending up back in jail before long. *Beyond Wriezen* shows a dreary and tough side of the German welfare state. In spite of it all, the film also has its poignant moments: the loving smile of a girlfriend, a cat playing with a moving dot of light, and a piglet running to escape a speeding car.



France, 2012
DCP, color, 40 min

Director: Joël Curtz
Photography: Raphaël Daniel
Editing: Laureline Delom
Sound: Joël Curtz, Raphaël Daniel, Jürgen Gladitsch
Narration: Joël Curtz
Production: François Bonenfant for Le Fresnoy
Executive Production: Jacky Lautem for Le Fresnoy
Screening Copy: Le Fresnoy

Joël Curtz:
Mise en boîte (fiction, 2009)
Eindringling (fiction, 2009)

The Bride

La mariée

Joël Curtz

WORLD PREMIERE

In the opening scene, we see a bride filming herself and a truck driver as they drive along a highway. Then we learn that this hitchhiker in a bridal gown has been murdered near Istanbul. So have we just seen the killer? Artist Guiseppina Pasqualino di Marineo, alias Pippa Bacca, traveled to the Middle East dressed as a bride, hoping to spread a message of peace and love. She was convinced that after a performance that would last for several months, her faith in humankind would be rewarded. Joël Curtz has made a remarkable documentary with the help of Bacca's family and close friends, and using footage the girl shot herself. When people talk about Bacca, they stress the importance of her goal and the way she went about achieving it: it's more about symbolism and human contact and less about bleak death and bitter sadness. The bride was meant to be a symbol of innocence, birth and life, but in the end Bacca was found strangled and raped. The attempts to find meaning in her death, and to see it as her destiny if need be, are at odds with her ultimate fate.



UK, 2012
HDCam, color, 36 min

Director: Konstantinos Georgousis
Photography: Konstantinos Georgousis
Screenplay: Konstantinos Georgousis
Editing: Radoslaw Sienski
Sound: Konstantinos Georgousis
Production: Konstantinos Georgousis for National Film and Television School
Screening Copy: National Film and Television School

Konstantinos Georgousis:
Skizaftiko (2010)
The Festival (2010)
Gathering (2010)
Foreseeing (2010)
The Parliament Square Diaries (2011)
The Last War (2011)
Khaos (2011)

The Cleaners

Konstantinos Georgousis

WORLD PREMIERE

In June 2012, the far-right Greek political party Golden Dawn came from nowhere to win seven percent of the parliamentary vote. The intense economic crisis and rising unemployment have led to increasing numbers of Greek voters coming to view nationalist ideas as a possible solution to their problems. The party is frequently connected with neo-Nazism and has been accused of glorifying Hitler. Without commentary, this film follows a number of party members during primary elections in central Athens. In disturbing and overtly radical terms, the men air their grievances about the scapegoat for all ills: the growing number of immigrants. On café terraces and village squares, they enter into discussion with supporters and opponents, keeping a sharp eye on migrant passersby combing the streets with shopping carriages. There are tough exchanges about the rights of foreigners; they chalk the words "Greece for the Greeks" on the square to ward off roaming "illegals" and hand out leaflets at the market. This occasionally leads to problems: you want to hand out leaflets to pure Greeks, but how can you be sure who's who?

Grandmother and the Wolf

Großmutter und der Wolf

Andreas Schnögl

INTERNATIONAL PREMIERE

Lusatia is an ore-rich region in eastern Germany where brown coal has been mined for more than 100 years. These activities have transformed large parts of this once densely forested area into a moonlike landscape covered with brown craters. Despite this, something remarkable has happened: wolves returned to Lusatia in 2000, even though according to official records the last one was killed in 1845. Director Andreas Schnögl interviews local people – a grandmother, a hunter, a shepherd, a tree planter and a puppet maker – about the fundamental changes Lusatia has been subjected to, about the loss of traditions, and about how they each deal with the situation in their own way. We hear stories, songs and sounds from long ago, and archive material shows the growth of mining in the region. The grandmother sings a song for the wolf as she wanders through what's left of the forest. And the wolf – racing across the brown coal fields or watching from behind a tree – weaves its way through this sometimes fairytale-like film. Despite the mythical aura of danger surrounding this animal, its return is welcomed by most locals, who view it as a victory of nature and tradition over the unscrupulous capitalization of resources. In the words of the grandmother, "What man loses, the wolf wins."



Germany, 2012

HDcam, color / b&w, 42 min

Director: Andreas Schnögl

Photography: Frederick Gomoll

Screenplay: Andreas Schnögl

Editing: Alexander Menkoe

Sound: Stephan Kesper

Music: Christian Barth

Narrator: Moritz Stoepel

Production: Sabrina Proses for

Filmakademie Baden-Württemberg

Screening Copy: Filmakademie

Baden-Württemberg

Andreas Schnögl:

Alan – Son of Nawal (2010)

My Godfather, His Thai Bride and Me

Kummisetäni thaimorsian

Wille Hyvönen

INTERNATIONAL PREMIERE

Seppo is a Finn in his late forties, and he's madly in love with a Thai woman named Pin. He wants to bring her to Finland and marry her. Seppo and his godson Wille have always been very close, but the young filmmaker can't believe his godfather's feelings are genuine. How can there be real love in such an unbalanced relationship? Isn't it just a form of prostitution? Wanting to find out the truth, Wille accepts Seppo's invitation to accompany him to Thailand, where he'll meet Pin and find out for himself what's going on between the two lovers. Seppo thinks he'll be able to put an end to Wille's skepticism: "This is like a game. And I plan to win this game." Director Wille Hyvönen actively participates in his own film, revealing himself to be something of a Nick Broomfield disciple. He doesn't just observe but he intervenes, confronts and provokes. He also shows how uneasy he feels in his position, and how he is consumed by doubt. And considering Seppo and Pin seem happy together, just how relevant is his opinion anyway?



Finland, 2012

DCP, color, 60 min

Director: Wille Hyvönen

Photography: Jarmo Kiuru

Screenplay: Wille Hyvönen

Editing: Matti Näränen

Sound: Pekka Aikio

Production: Elina Pohjola for Pohjola-filmi

World Sales: Pohjola-filmi

Screening Copy: Finnish Film Foundation

Wille Hyvönen:

Alfa (fiction, 2010)
The Last Tour (fiction, 2011)



Scotland, Spain, 2012
HDcam, black-and-white, 76 min

Director: Chico Pereira
Photography: Julian Schwanitz
Editing: Nick Gibbon
Sound: Mark Deas
Music: Juan Alberto Navazzo
Production: Chico Pereira for Opa Films
World Sales/Screening Copy:
Scottish Documentary Institute
Website: www.pabloswinter.com

Chico Periera:
6:0spm (fiction, 2008)
The Way to Macondo (fiction, 2009)
Disco (fiction, 2010)
Polaris (2012)
www.chicopereira.com

Pablo's Winter

El invierno de Pablo

Chico Pereira

In Pablo's mind, "The more you listen to doctors, the sooner you die." Pablo is a grumpy septuagenarian who believes he is now living on borrowed time after suffering several heart attacks, so he pays no heed to the well-intentioned advice of his doctor and family. Filmed in the Spanish town of Almadén, *Pablo's Winter* looks like a polished art house film in terms of image and structure. The beautiful black-and-white cinematography and presentation of unremarkable events without commentary provide a striking character study. Although the protagonist comes across as blasé and is constantly complaining about how everything used to be better, he still succeeds in winning our sympathy. Because even though his attitude to life is completely negative, Pablo shows signs of having a dry sense of humor. We see him as he quibbles with his wife, who always makes him wait an eternity before she's ready to go out, or spends just as long convincing him to dance with her. Nonetheless, Pablo has his heart in the right place, as we see when he teaches his grandson to ride a bike, plays cards with friends, pulls a drowning sheep out of the water or daydreams about his past in the mercury mines.



South Africa, 2012
HDcam, color, 22 min

Director: Felix Seuffert
Photography: Felix Seuffert
Editing: Anna Telford
Sound: Lesley Odendal
Music: Shane Cooper
Production: Felix Seuffert for Butterfly Films
Screening Copy: Butterfly Films

Felix Seuffert:
directing debut
www.felixseuffert.de

Port Nolloth: Between a Rock and a Hard Place

Felix Seuffert

INTERNATIONAL PREMIERE

Port Nolloth is a small town on the west coast of South Africa, tucked away in an inhospitable landscape. Back when there was diamond fever there, the town was buzzing with life – masses of fortune hunters descended on the area, hoping to strike it rich. Now, the fever has passed and many dreams have remained unfulfilled. Most of the mines are shut down and climate change means the sea is often too rough for the diamond divers to go out. In this film, three men talk about the history of the diamond trade. Nick is the richest man in town: he owns most of the buildings, as well as 160,000 acres of cattle pasture. He got rich on the diamond trade, but now he has a very different problem, because it hasn't rained for 18 months and that could spell disaster for his herds. Derrick was once caught trading illegally, but he's going straight now and is happy driving his unlicensed cab. Geoff has been working for decades as a diamond diver. Even though he earns almost nothing from the diamonds, he still gets the fever every time he's on the seabed, searching for the gemstones.

Rogalik

Pawel Ziemilski

INTERNATIONAL PREMIERE

Is it possible to detect any visual beauty at all in empty or cluttered rooms, with their occupants of all ages running around, reading a book, brewing coffee and making noises as they move among all kinds of beeping appliances, blaring TVs and radios? This short visual journey through various households shows just how lively, unique and atmospheric these places can be. It's as if we're secretly watching different scenes in a dollhouse. The camera repeatedly zooms out from one object or part of a room – a TV screen, or a chair on which someone is sitting – and proceeds to calmly explore the rest of the space. There may be people sitting around, or children playing, or a remote-control car driving around the room. Unperturbed by the camera, the subjects carry on watching TV, playing with a doll or drinking coffee. One of them is standing behind colorfully lit DJ equipment making loud music, while his mom sits right next to him in a chair. So, who are the people in this cinematic aquarium? Are they aware of us, the voyeurs? What is their relationship with each other? And how should we relate to their experimental dream journey in what is perhaps the most visually underrated of all locations: home.



Poland, 2012

DCP, color, 17 min

Director: Pawel Ziemilski

Photography: Maciej Twardowski

Screenplay: Pawel Ziemilski

Editing: Ireneusz Grzyb

Sound: Bogdan Klat

Production: Marcin Malatynski for Polish National Film School Lodz

Executive Production:

Magdalena Kondrakowicz

World Sales: Polish National Film School Lodz

Screening Copy: Polish National Film School Lodz

Pawel Ziemilski:

Listopad (2007)

I'm Fine (fiction, 2008)

According to Plan (fiction, 2009)

No Smoke (2009)

Swedish Job (2011)

Awards: Planet Doc Director Prize for Best Short Documentary New Horizons International Film Festival



The Netherlands, 2012

DCP, color, 19 min

Director: Esra Piké

Photography: Esra Piké

Screenplay: Esra Piké

Editing: Esra Piké

Sound: Esra Piké

Production: Esra Piké

Screening Copy: Esra Piké

Website:

www.selfemployedthedocumentary.com

Esra Piké:
directing debut

Awards: Shooting People Grass Roots Award Cannes in a Van



Russia, 2012
HDcam, color, 28 min

Director: Ivan I. Tverdovskiy
Photography: Alex Mikeladze
Screenplay: Ivan I. Tverdovskiy
Editing: Ivan I. Tverdovskiy,
Elena Mesherskaya
Sound: Ivan Voronin
Music: Dolphin
Production: Evgeny Kokusev for KinoArtel
Executive Production: Olga
Kurbatskaya for KinoArtel
World Sales: KinoArtel
Screening Copy: Ivan I. Tverdovskiy

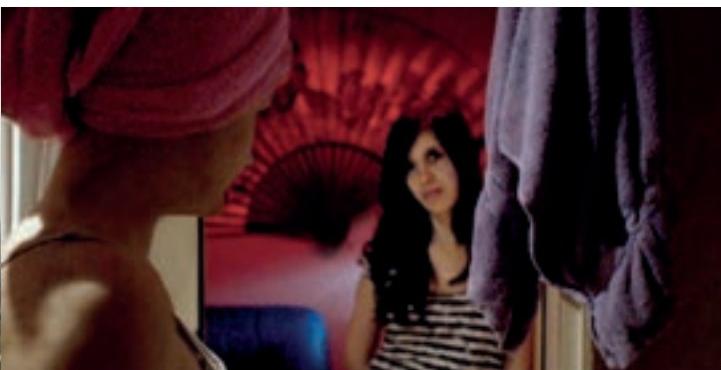
Ivan I. Tverdovskiy:
Pianism (2012)

Space Dog

Ivan I. Tverdovskiy

WORLD PREMIERE

“Space dog” is a game that involves breathing fast and shallow, then holding your breath and letting someone choke you until you faint. It is a popular game among children, as we learn from the protagonist of *Space Dog*. He stopped playing it himself after it went wrong for two fiends of his. One of them is now undergoing serious therapy, while the other died. He now prefers football, the teenager says. He hangs around the neighborhood with his friends, sometimes setting fire to something or ringing random doorbells. Here and there, he sprays some graffiti, but all this changes when he falls for an older girl. She isn’t interested, she tells the interviewer on a park bench, in the arms of another. She had enough when one day she found her neighbor’s flowers by her front door, and a declaration of love daubed under her window. He’d be better off playing games more appropriate to his age, she thinks. In the meantime, the boy discovers that the brief hallucination “space dog” causes gives him the sensation the girl won’t.



Switzerland, 2012
DCP, color, 22 min

Director: Myriam Rachmuth
Photography: Myriam Rachmuth
Editing: Myriam Rachmuth
Sound: Myriam Rachmuth
Production: Rachel Noel for ECAL –
Ecole cantonale d’art de Lausanne
Screening Copy: ECAL – Ecole
cantonale d’art de Lausanne

Myriam Rachmuth:
directing debut

Spare Time *Entre les passes*

Myriam Rachmuth

WORLD PREMIERE

Silvia and Larisa are two young Romanian women who live and work together in a Swiss brothel. Larisa was sold into prostitution, while Silvia, a few years older than Larisa, was planning to study in Spain but is staying around for a while. The camera follows them in their hours away from work as they chat and squabble, smoke, eat, listen to music, and then get themselves dressed and made up for work again. Their living space is limited, and they even have to sleep in the bed in which they work. They argue with each other and act tough, and Silvia is sometimes very mean to Larisa. But despite everything, it’s clear that they have a very close friendship. When asked, they claim to be unconcerned about the idea of being filmed and how the outside world views the work they do. “I’ve got nothing to hide, do I?” asks Silvia. But beneath all the bravado, we can detect something of the hopeful young women and the dreams and ambitions that they have had to say farewell to in recent years.

The Tree

El arbol

Gastón Andrade

EUROPEAN PREMIERE

Quetzalan is a little village high in the mountains of the Mexican state of Puebla, surrounded by tropical forest. This short film shows a ritual without any explanatory information from the director. It starts in the forest, where the sound of birds drowns out the voices of a small group of men. In the forest stands a tree, its trunk reaching 300 feet into the sky. The tree is felled using an electric saw and then dragged by the men from the forest to the road. The next phase of the journey follows with the ends of the long trunk swinging precariously to and fro. Back in the village, the trunk is suspended on the square in front of the church. Ropes and crossbars are then attached to it, and the ritual itself can begin. Men dressed in colorful costumes climb to the top and, to the music of flutes and drums, four of them swing on ropes high in the air, circling the top, where the fifth man is dancing.



Mexico, 2012
video, color, 14 min

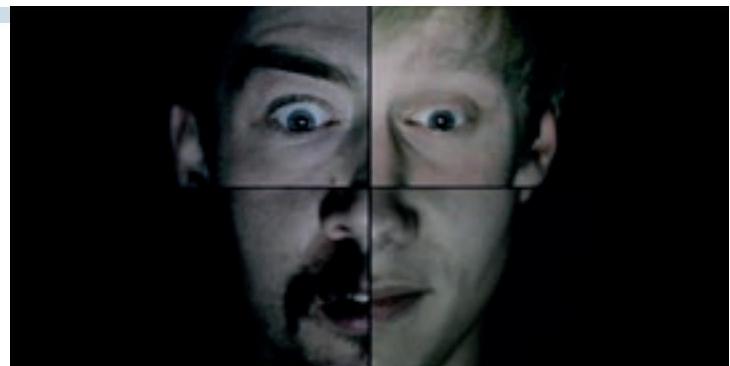
Director: Gastón Andrade
Photography: Gastón Andrade,
Esteban Arrangoiz
Screenplay: Gastón Andrade
Editing: Gastón Andrade, Alfonso Coronel
Sound: Estibaliz Márquez
Production: Gastón Andrade for Centro
Universitario de Estudios Cinematográficos
Screening Copy: Centro Universitario
de Estudios Cinematográficos

Gastón Andrade:
Still Life (fiction, 2011)
Sorrows (fiction, 2012)

A Twist in the Fabric of Space

Morgan Knibbe

Made with documentary footage that mixes up the real and the virtual world, this visual trip uses the manipulative power of film to condemn the lack of real contact in a time of over-communication. It is a life cycle made up of a silent big bang, undulating bodies and a hardcore techno city symphony. Sped-up, slowed down and cut-up images are mixed with distorted sound to create an abstract reality that gives the viewer enough space to make associative connections. The film tells the story in four parts. The first, "Coming Down," is the story of a creation: of a sun system, of a child. In part two, "Holding Tight," we see pile drivers hammering piles into the ground to a house beat, which creates a hermetic world with introverted people. Part three, "Wanting More," is a trippy anthology of spectacular images competing for the attention of oversaturated media consumers. In part four, "Letting Go," a boy and a girl meet each other in ecstasy – first during a rave, and then in a sex scene. Director Morgan Knibbe's chief inspiration was French writer and philosopher Georges Bataille, who wrote that "Man restores his lost sovereignty in ecstasy."



The Netherlands, 2012
DCP, color, 27 min

Director: Morgan Knibbe
Photography: David Boudestein
Editing: Xander Nijsten
Sound: Vincent Sinceretti
Production: Beau van Assem &
Alexander Van Damme for Nederlandse
Film en Televisie Academie
Screening Copy: Nederlandse
Film en Televisie Academie
Involved TV Channel: Human
Website:
www.atwistinthefabricofspace.com

Morgan Knibbe:
directing debut

Awards: VPRO Documentary
Prize Netherlands Film and
Television Academy Festival



Winter, Go Away!

Zima, uhodi!

Elena Khoreva, Denis Klebleev, Dmitry Kubasov, Askold Kurov, Nadezhda Leonteva, Anna Moiseenko, Madina Mustafina, Sofia Rodkevich, Anton Seregin, Alexey Zhiryakov

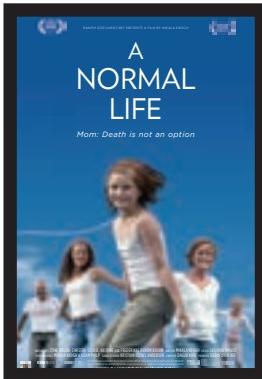
Russian independent newspaper *Novaya Gazeta* commissioned 10 young directors to film events taking place around them for two months. The result is a chronicle of Russia's winter protests. There is a high level of discontent about the political situation in many strata of society, including everyone from middle-aged men drinking vodka at work to overexcited journalists and young demonstrators. And they're all organizing protests, joining rallies and voting. Young people are climbing on buildings to hang up their banners and standing on street corners to debate with Putin supporters. There's irony and humor in there, too, with plenty of political jokes and grinning faces when the crowd starts singing, "No Putin, no cry." But the mood is generally grim rather than optimistic. Opponents threaten supporters of controversial punk band Pussy Riot, and police action against protesters is often utterly ruthless. Emotions run high among Putin opponents as well, because everyone has a different idea about this modern-day czar. "Russia has turned into a psychiatric ward," a nun sighs. Fortunately, we also encounter a few heroes – in the freezing cold, trying to change their country against all odds.

Russia, 2012
video, color, 79 min

Director/Photography: Elena Khoreva, Denis Klebleev, Dmitry Kubasov, Askold Kurov, Nadezhda Leonteva, Anna Moiseenko, Madina Mustafina, Sofia Rodkevich, Anton Seregin, Alexey Zhiryakov
Editing: Yuri Gedert, Elena Khoreva, Dmitry Kubasov, Askold Kurov, Madina Mustafina
Sound: Yuri Gedert
Production: Marina Razbezhkina for Marina Razbezhkina Studios
World Sales: Rise and Shine
Screening Copy: Marina Razbezhkina Studios

Elena Khoreva:
directing debut
Denis Klebleev:
One's Own Science (2011)
Dmitry Kubasov:
Tanya Number 5 (2011)
Askold Kurov:
September, 25 (2010)
Nadezhda Leonteva:
A Migrant (2010)
Anna Moiseenko:
S.P.A.R.T.A. Territory of Happiness (2012)
Madina Mustafina:
Milana (2011)
Sofia Rodkevich:
Temporary Children (2010)
Anton Seregin:
The Superstar's Only Role (2010)
Alexey Zhiriakov:
Katya, Vitya, Dima (2012)

DANISH DOCUMENTARY
PRESENTS



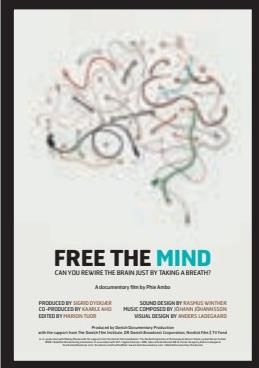
A NORMAL LIFE

A FILM BY MIKALA KROGH

The film examines how a mother keeps herself and her family going even though everything around her is an almost unbearable chaos with a daughter seriously ill of cancer. How she tries to displace the brutal realities, because she so much wants to live a normal life with her three girls. The mother wants to distribute her love and care equally among her girls, but suffers from living in a constant state of emergency.



www.danishdocumentary.com



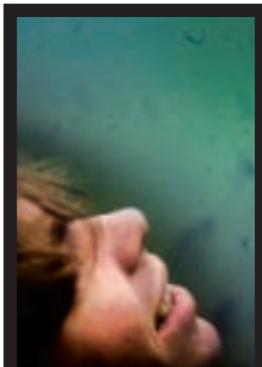
FREE THE MIND

A FILM BY PHIE AMBO

Free the Mind is the fantastic tale of how one man's vision provides a turning point in the lives of human beings. Professor Richard Davidson is one of the world's leading researchers of the human brain. He sets out to discover if, and how, it is possible to physically change the brain using only the power of thought.



www.freethemindthemovie.com



I AM BREATHING

A FILM BY EMMA DAVIE & MORAG MCKINNON

I AM BREATHING is about the thin space between life and death. Within one year, Neil Platt becomes paralysed from the neck down. As his body fails, he tries to make sense of his life in order to communicate who he is in a letter to his one year old son.



www.iambreathingfilm.com

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COMPETITION PROGRAMS

IDFA Competition for Dutch Documentary

Sixteen documentaries are competing for IDFA Award for Dutch Documentary. Five of these are also eligible for another IDFA Award: opening film *Wrong Time Wrong Place* (IDFA Competition for Feature-Length Documentary), *The Successor of Kakiemon* (IDFA Competition for Mid-Length Documentary), *Soldier on the Roof* (IDFA Competition for First Appearance) and *Alexandra and Space in Between* (IDFA DOC U Competition). A three-member international jury will evaluate the films, nominate three of them and select the winner from these. The award consists of a sculpture and a cash prize of €5,000.

Alexandra

Sarah Harkink

WORLD PREMIERE

For her graduation film from the Utrecht School of the Arts, director Sarah Harkink looked up some of her old girlfriends who were with her in the girls' section ("Sector Alexandra") of the Harreveld youth detention facility. Her conclusions are shocking: 90 percent of the young women who were "treated" there – with no scientific basis whatsoever – are not doing well. Now in her twenties, Harkink ended up in Harreveld because of aggressive behavior: she hit a police officer, abused drugs, was frequently suspended from school and threatened her father with a pair of scissors. All of this was a long time ago, and she seems like a different person now, but this awful period is still fresh in the memories of her girlfriends. After Harreveld, Marcella spent many years living on the streets because her family disowned her. When she finally got a home of her own, it proved to be a bittersweet experience. Karin ran away from Harreveld and fled to Belgium. Talking about Harreveld is painful: she spent days alone in her cell, with no one to look up to, and was not allowed to attend school. Marina has a young daughter and works in the sex industry. She is satisfied with her life, until one day when she gets a call from Youth Services. Harkink herself is prominent in the film – both as an interviewer and a friend.



The Netherlands, 2012
HDcam, color, 54 min

Sarah Harkink:
directing debut

Director: Sarah Harkink
Photography: Luc Jansen, Gemma Probst
Screenplay: Sarah Harkink
Editing: Emily Duurland
Sound: Joachim Harten, Sam Huisman, Mark Hulstein, Erik van der Ven
Music: Joep Vermolen
Production: Sarah Harkink
Screening Copy: Human
Involved TV Channel: Human
Website: www.alexandradefilm.nl

Almost 18

Bijna 18

Ingeborg Jansen

WORLD PREMIERE

Batanay (17) is in jail for holding up a video store, Giovanni (16) is doing time for shoplifting and a fight, while "street nigga" Rigel (17) thinks the other Rotterdam kids sharing the cells with him in De Hartelborgt juvenile detention center are "small-time." The question is, what's going to change when they turn 18? We follow them during their time in the facility, between Batanay's conviction and his release. Daily routines – meals, exercise, aggression group therapy, visits – are alternated with the boys' perspectives as they let the viewer in on their thoughts. They talk about the importance of money, friends and their mothers, and about the downward spiral of harassment, assault and hold-ups. It's not allowed to show the boys identifiably on-screen while they are locked up, so we only see a part of their face or body, which adds a sense of oppressiveness to the film. As a result, the impact is huge when the doors open and we finally see their faces outside. How will the boys deal with their newfound freedom?



The Netherlands, 2012
HDcam, color, 77 min

Director: Ingeborg Jansen
Photography: Ingeborg Jansen
Editing: Paul de Heer
Sound: Anneloes Pabbruwe, David Spaans, Diego van Uden
Music: Jeroen Goedjers
Production: Bert Janssens for Human
Executive Production: Ingeborg Jansen for IE Films
World Sales: NPO/RNW Sales
Screening Copy: IE Films
Involved TV Channel: Human

Ingeborg Jansen:
Stranded (1992), The Taste of Life (1996), Double Family (1996), Stojanka – The Parking Lot (1998), Twin Tyson (1999), Catching Chickens (1999), South Post (2000), The Day I Decided to Be Nina (2001), Changing Classes (2003), Jamila (2005), Unbelievable (2006), In the Shadow of a Mosque (2008), Chicagoblock, Stories from the Elevator (2008), Director: Alize Zandwijk (2012), a.o.



The Baby

De baby

Deborah van Dam

WORLD PREMIERE

A moving, sobering reconstruction of the time spent in hiding in the Netherlands by Jewish baby Anneke Kohnke (b. 1940), who now lives in the United States. After the war, her life was marred by feelings of guilt, a devastating silence and lack of memories. Using interviews, archive film of life in the Netherlands during the German occupation, old family photos and voice-over narration, filmmaker Deborah van Dam takes us on an exciting search, presenting one revelation after another about the first four years of Anneke's life. Her mother was a friend of Anne Frank's mother in Germany. Later, the musical Kohnke family stayed with the Franks for a while at their home in Amsterdam. When it turned out the two families could not go into hiding together, Anneke was put into the care of a protestant family in the town of Voorburg. Fred Blacquière, Anneke's "war brother" who is now 66 years old, cherishes warm memories of this time. He invites Anneke back to the Netherlands to refresh her memory, and she reluctantly agrees. She attends the ceremony at which Cora (96), the courier who brought Anneke from Amsterdam to The Hague during the war, is added to the Yad Vashem memorial as a helper of the Jewish people. But then something turns up in the archives that sheds a different light on everything.



Blind Fortune

Blinde lot

Ramon Gieling

WORLD PREMIERE

In every Spanish city, fortune hunters buy their lottery tickets from the blind vendors in their street-corner kiosks. They work for ONCE, the Spanish national organization for the blind that provides them with employment and education. This film explores the world of the blind lottery ticket sellers in Malaga. Some have been blind since birth, while others lost their sight through accident or illness. We also meet people who are well on their way to becoming blind. What does the world look like to someone who has only 20 percent eyesight in one eye? And can a blind person "see" darkness? How does someone who has lost his sight remember what a sunset looks like? The protagonists talk openly and thoughtfully about how they perceive their surroundings. The camera follows them as they go about their daily business and observes how other senses take the lead when they're walking, cooking and communicating with other people. We also get to see the world from the perspective of the visually impaired. What remains of their visual experience? These scenes are interspersed with stories of lottery winners and losers. Does money make you happy, or is the idea of a wealthy life merely an illusion?

Ramon Gieling:

The Hand (fiction, 1975), Tussen front en thuisfront, film over Simeon ten Holt (1987), Wij houden zo van Julio (fiction, 1989), Off mneur (fiction, 1995), Detail unwound (1995), De toekomst is over een uur (1997), Johan Cruijff en un momento dado (2004), All for One (2005), Geluk (fiction, 2005), De Tuin van de herinnering (2006), Joaquin Sabina, 19 días y 500 noches (2008), Linksbuitten (2008), Tramontana (fiction, 2009), About Canto (2011), a.o.

The Netherlands, 2012
DCP, color, 85 min

Director: Deborah van Dam
Photography: Joost van Herwijnen
Editing: Elja de Lange
Music: Bob Zimmerman
Narrator: Amanda Wolzak
Production: Deborah van Dam for Deborah van Dam Filmprodukties
Co-Production: Hell-O Films BV
World Sales: Films Transit International Inc.
Distribution for the Netherlands:
Cinema Delicatessen
Screening Copy: Deborah van Dam Filmprodukties
Involved TV Channel: Joodse Omroep

The Netherlands, 2012
video, color, 74 min

Director: Ramon Gieling
Photography: Goert Giltay
Editing: Patrick Janssens
Sound: Daniel Munoz
Music: Paul M. van Brugge
Production: Pieter van Huystee for Pieter van Huystee Film
Co-Production: Euromedia
World Sales: NPO/RNW Sales
Screening Copy: Pieter van Huystee Film
Involved TV Channels: IKON, RTVA CANAL SUR

www.ramongieling.com

The Chosen Ones

De uitverkorenen

Geertjan Lassche

WORLD PREMIERE

Young men signing up for the Dutch Marine Corps – the amphibious infantry unit of the Royal Netherlands Navy – have to show that they've got what it takes before they can wear the coveted Marines beret. During a training program that lasts nearly nine months, they must prove that they have the physical and mental wherewithal to withstand great hardships, and that they are ready to defend their comrades and their country in war. Their instructors do everything possible to test their capabilities to the limits. Things can get very rough, and at times the boundary between educationally necessary and downright humiliating and inhuman treatment seems very thin. Director and cinematographer Geertjan Lassche followed a batch of new recruits throughout the training process. There are short interviews, but most of the film consists of exercises: nocturnal marches in full kit, putting up a bivouac, and so on. As time passes, exhaustion takes hold and an increasing number of the young men are unable to take the pressure. Over two-thirds of the recruits leave the course without completing it. Are there enough tough young men around these days to keep the armed forces up to par?



The Netherlands, 2011
HDcam, color, 90 min

Director: Geertjan Lassche
Photography: Geertjan Lassche
Editing: Stefan Kamp
Sound: Alex Booty
Production: Herma van Boven & Marinus Kelder for EO
World Sales: NPO/RNW Sales
Screening Copy: EO
Involved TV Channel: EO

Geertjan Lassche:
De tas van Eva (2003), God Bless Montgomery (2004), 't Was maar een mof (2005), De harmonie van Stepanj (2007), Van leven ga je dood (2007), Missionary Go Home (2008), The Farmer Who Wanted to Emigrate (2008), Nooit meer laf, (2009), Niemand kent mij (Thomas Dekker) (2005), Mannenbroeders van Kootjebroek (2011), Vreemdelingen en bijwoners (2011)

www.geertjanlassche.com

I Want My Money Back

Ik wil mijn geld terug

Leo de Boer

WORLD PREMIERE

Dutch filmmaker Leo de Boer couldn't resist the temptation, so he invested a lot of money in the stock market and lost big. To make matters worse, the money actually belonged to his son Michael. Now Leo wants his money back, but should he keep investing or call it quits? In this introspective film, Leo de Boer seeks out the mechanisms underlying the temptation to gamble. And why is it that other people are getting rich this way, but he isn't? In interviews with economists and professional investors, Leo tries to unravel the secret to good investing, and he asks himself what the difference is between the way he does it and the way the banks that caused the global recession do it. He also visits people who lost thousands, sometimes millions, to pyramid schemes and other forms of speculation. This tragicomic quest reveals how people cope with financial loss and what role money and greed play in our lives. The credit crunch has caused many people to lose faith in a financial system that leaves people like Leo broke. Meanwhile, Michael wants to buy a moped. Will his father manage to confess that half of Michael's capital has gone up in smoke?



The Netherlands, 2012
DCP, color, 86 min

Director: Leo de Boer
Photography: Erik van Empel
Screenplay: Leo de Boer, Hans Dortmans
Editing: Patrick Janssens
Sound: Mark Wessner
Production: Pieter van Huystee for Pieter van Huystee Film
World Sales: NPO/RNW Sales
Screening Copy: Pieter van Huystee Film
Involved TV Channel: IKON

Leo de Boer:
Under the Spell of the Sirens (1978), Hibernia (1986), For Ann Lovett 1968-1984 (1988), Bearing North (1994), Angels of Death (1997), Dromen in oktober (1999), The Red Stuff (1999), Sporen van beschaving - De trein naar Grozny (2000), Moscou - Grozny (2001), Under Moscow (2001), The Vos Affair (2002), The Red Years - Were We Terrorists (2006), Bikkel (2008), Closing in on Tanja (2010), a.o.

www.leodeboerfilm.nl



The Netherlands, 2012
HDcam, color, 80 min

Director: Jaap van Hoewijk
Photography: Adri Schrover, Stef Tijdink
Screenplay: Jaap van Hoewijk
Editing: Mario Steenbergen
Sound: Benny Jansen
Narration: Jaap van Hoewijk
Narrator: Jaap van Hoewijk
Production: Frank van den Engel for Zeppers Film & TV
Executive Production: Julia van Schieveen for Zeppers Film & TV
World Sales: NPO/RNW Sales
Screening Copy: Zeppers Film & TV
Involved TV Channels: NCRV, Channel 4

Jaap van Hoewijk:
Procedure 769 – The Witnesses to an Execution (1995)
Borderline Cases (1996)
Touched (2000)
Family Secret (2001)
Bye Everyone! (2002)
Chisel and the Heart (2003)
Giant of Rotterdam (2011)
a.o.
www.vanhoewijk.nl

Kill Your Darling

Jaap van Hoewijk

WORLD PREMIERE

In 1990, the dismembered and beheaded body of a young woman was found in the Westersingel canal in Rotterdam. It was impossible to identify the body until 2008, when new DNA techniques revealed that the victim was the American model Melissa Halstead. A joint investigation by the Rotterdam cold case unit and their colleagues in the United Kingdom led to John Sweeney, who had a tumultuous relationship with Halstead – as evidenced by the many lurid drawings he made of her during their time together. The pair lived together in Amsterdam at the time of the murder. Since 2001, Sweeney had been incarcerated for the attempted murder of another girlfriend. Director Jaap van Hoewijk observes the attempts by both Dutch and British detectives to reconstruct the past, speaks with family members and acquaintances of both Halstead and Sweeney, and attends the court proceedings (although he can't film them). Sweeney (who is sentenced to life in prison) gets a voice in the film as well, in the form of a re-recorded voice-over based on a lengthy letter he sent Van Hoewijk. When Sweeney calls the director from prison not long after sending the letter, Van Hoewijk seizes the opportunity to question Sweeney himself.



The Netherlands, 2012
HDcam, color, 78 min

Director: Simonka de Jong
Photography: Wiro Felix, Paul Cohen
Editing: Menno Boerema
Sound: Rik Meier, Martijn van Haalen
Production: Suzanne van Voorst for IDTV Docs
Co-Production: Off World
Executive Production: Ilya Roomans & Jorinde Sorée for IDTV Docs
World Sales: First Hand Films
Distribution for the Netherlands: Cinema Delicatessen
Screening Copy: IDTV Docs
Involved TV Channel: BOS

Simonka de Jong:
A Czech Christmas (2005)
Yvette (2007)
Pets in Pots (2008)
The Silent Historian (2011)

The Only Son

Simonka de Jong

WORLD PREMIERE

Pema is a Tibetan whose plans for the future are being thwarted by his past. He is his parents' only son, and they want him to return to the village of his birth, marry a local girl and take care of them. He and his sisters spent their youth in a children's home in the city, while his parents stayed behind in their remote Himalayan village. Together with his sisters, one of whom was adopted by a Dutch couple and grew up in the Netherlands, Pema goes to visit the distant village. The only way to their family's home is a 10-day trek through the mountains. After a warm reunion, tensions quickly rise: the parents expect their only son to accept his responsibility, get married and tend to their land. But Pema can't imagine life in this isolated place devoid of computers or books, and he also wants to save his sisters from a similar fate. With spectacular cinematography of the mountainous landscape as its background, *The Only Son* presents a sensitive generational conflict that reveals the contrasts between choosing for a primitive life in the mountains, the future that parents want for their children, and the extinction of traditions. Pema and his Westernized sisters don't want to abandon their parents, but they also look forward to their own, modern existence.



Rawer

Rauwer

Anneloek Sollart

WORLD PREMIERE

Appearing in a documentary can have some serious consequences, and Tom and his mother Francis learned this the hard way. *Rawer* begins with alternating excerpts from its predecessor *Raw* (2008) and the popular Dutch talk show *De wereld draait door* (a double entendre meaning “the world keeps turning” or “the world goes crazy”). Francis is convinced that cooked food is unhealthy, and we watch as she is accused of extremism and child abuse. She has been feeding Tom a raw diet since he was five (dairy, fish, meat and eggs are also off limits), and he isn’t growing at the rate he should. Francis says this is because he isn’t consuming the growth hormones in meat and dairy products, but when she agrees to a complete exam of Tom’s health, her goose is cooked. We watch as mother and son become increasingly entangled in the net of Youth Services and the juvenile court magistrate. Permission was granted for the various hearings to be filmed, and doctors and child welfare workers explain where they stand, as does Francis. Meanwhile, Tom is 14 but he still stands by his mother, even when she decides to withdraw from the system altogether and home-school him. His behavior can be interpreted in a number of ways, just like the film itself, which shines a light on various angles of the case without taking a side.



The Netherlands, 2012

HDcam, color, 57 min

Director: Anneloek Sollart

Photography: Suzan van Steenwijk

Editing: Caroline Hoeberichts

Sound: Sander den Broeder

Music: Het Paleis van Boem

Production: Simone van den Broek for Basaltfilm

Co-Production: Stichting Picos de Europa

World Sales: NPO/RNW Sales

Screening Copy: Basaltfilm

Involved TV Channel: NCRV

Website: www.rawer.nl

Anneloek Sollart:

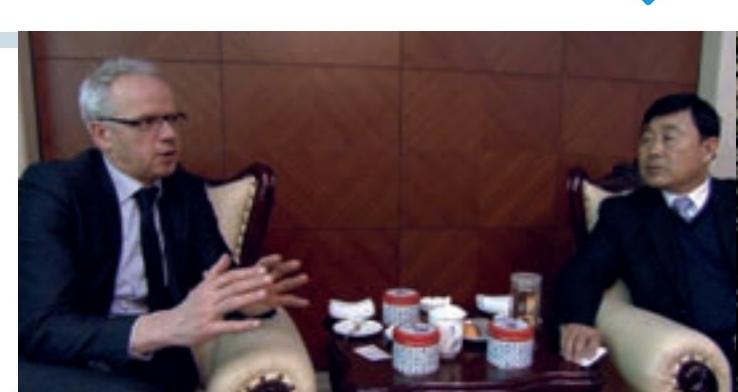
Baby and the Butt (fiction, 2000)

Boom Boom Viola (2001)

Crazy Days (2001)

I Am Strong (2004)

Surviving in NL: Raw (2008)



The Netherlands, 2012

DCP, color / black-and-white, 75 min

Director: Yan Ting Yuen

Photography: Mark Bakker, Esther Verkaik

Editing: Noud Holtman

Sound: Fokke van Saane

Music: Nando Eweg

Narration: In-Soo Radstake, Yan

Ting Yuen, Esther van Messel

Narrator: Yan Ting Yuen

Production: In-Soo Radstake

for In-Soo Productions

World Sales: First Hand Films

Screening Copy: In-Soo Productions

Involved TV Channel: VPRO

Yan Ting Yuen:

Chin. Ind. Life Behind the Serving Hatch (2003)

Yang Ban Xi, the 8 Modelworks (2005)

Dinner with Murakami (2007)



The Netherlands, 2012
HDCam, color, 90 min

Director: Roy Dames
Photography: Roy Dames
Editing: Jos Galen
Sound: Marcel Hoogd
Production: Janneke Doolaard for KeyDocs
World Sales: NPO/RNW Sales
Screening Copy: KeyDocs
Involved TV Channel: NCRV

Roy Dames:
Pandora's Trail (1992), I'm Johnnie (1994), The Promised Land (1999), The Struggle for Coca (1999), Forever Friends (2000), High Risk (2002), Rudi Bakker – Until the Bitter End (2002), Ruud & Ria, Till Death Do Us Part (2002), Andrew and Rasa (2002), Boundaries of Pleasure (2004), 26,000 Faces, Back to Bosnia (2005), I Am Mohammed (2005), Matchmakers (2006), William's Canteen (2006), Village in the City (2007), Loverboys (2008), Going Back (2008), Wrong Fellows (2010), Dossier Loverboy (2011), Mocros (2011), a.o.

www.roydames.nl



The Netherlands, 2012
video, color, 25 min

Director: Noelia Nicolás
Photography: Noelia Nicolás,
Sameena Safiruddin
Editing: María Campaña
Ramírez, Noelia Nicolás
Sound: Mónica Ramírez
Production: Noelia Nicolás
Screening Copy: Noelia Nicolás

Noelia Nicolás:
directing debut

The Sex Police

De sekspolitie

Roy Dames

WORLD PREMIERE

The team run by a Dutch police inspector named John combats human trafficking and the exploitation of prostitutes in The Hague. The camera follows the team on their nightly visits to the red light district, on brothel inspections and while processing potential victims of human trafficking at the police station. Matter-of-factly, but not without emotion, the detectives talk with a unique candidness about the world of prostitution and the inner workings of human trafficking. Frequently, the men find themselves taking on the role of social workers rather than upholders of justice, and we see how they joke with prostitutes and pimps to put them at ease. They have to remain constantly alert to the possibility of false accusations, and they have their work cut out for them when they must distill reality from the often complex statements made by victims from every corner of the world. Then there are the regulations, procedures and political plans that make it difficult to get human traffickers behind bars. Director Roy Dames has made dozens of films about the fringes of society, and he knows how to gain the trust of the investigation team. Partly through informal chats with the police officers about their work and their own perspectives, Dames creates a disarming portrait of this committed “commercial vice” squad, otherwise known as “the sex police.”

Space in Between

Noelia Nicolás

WORLD PREMIERE

Every day, a Romanian woman walks down a path near the Bijlmer prison in southeast Amsterdam. She then sits down on the bank, in front of a ditch where ducks and coots innocently splash about. A dragonfly sits on a stretch of barbed wire, a contradictory image in this unfriendly environment. The woman looks up, past the concrete wall and barbed wire, to the high white towers and their many dark windows. Behind one of them is her boyfriend. She shouts loving things to him and he replies. They talk about small details of daily life, like what they've eaten, what's on television – they even squabble. The man is locked up, but so too is his girlfriend down by the waterside. The filmmaker stays out of the picture, and there is no voice-over. It's the silence that speaks in *Space in Between*.

The Unplaceables

De onplaatsbaren

René Hazekamp

WORLD PREMIERE

A group of addicts and former addicts from Rotterdam find structure, a salary and colleagues in their work as garbage collectors. They entertain their coworkers with all kinds of stories and provide each other with tranquilizers, because time goes by faster when you're feeling nice and calm. They find new uses for lots of the stuff they pick up on the streets, whether it's a joint or the tobacco taken from cigarette butts. Director René Hazekamp follows the garbage collectors as they attempt to get a hold on their lives. Addiction often gets in their way, although the protagonists are pretty good at rationalizing their problems into supposed insignificance. Some are almost 50, and the camera inspires them to look back on their lives, often triggered by minor ethical issues they encounter in their daily routines. Meanwhile, they're smoking down a "little breakfast" with the greatest of ease, and then, as if by magic, another joint appears. They don't care too much that it could cost them their job, relationship or mental health. As one of them says, "It's a dirty world, and no matter how hard you scrub, you can never get it clean."



The Netherlands, 2012
HDcam, color, 92 min

Director: René Hazekamp

Photography: René Hazekamp

Screenplay: René Hazekamp

Editing: Jasper Verhorevoort

Sound: René Hazekamp

Production: Herman Slagter

for Riverpark Films

Co-Production: René Hazekamp

World Sales: Riverpark Films

Screening Copy: Riverpark Films

Involved TV Channel: TV Rijnmond

Website: www.onplaatsbaren.nl

René Hazekamp:
Oidan Skroeba (dance short, 1987),
Grondslag (dance short, 1988), F.X.
Messerschmidt (1988), Cargo (fiction,
1989), Gan (fiction, 1990), 50 episode
(fiction, 1990), Wanna Get In on It ?
(fiction, 1991), Hunt Down (fiction,
1992), Ecce Homo (1994), Fat Possum
(1999), Solomon Reigns (2000),
Heaven and Hell (2000), Monster
Magnet Rides the Train (2001), The
Ex in Ethiopia (2001), Wanderman
(2010), a.o.

COMPETITION PROGRAMS

IDFA Melkweg Competition for Music Documentary

Fifteen documentaries are competing for the IDFA Melkweg Award for Music Documentary. Presented in collaboration with the Amsterdam cultural center de Melkweg, the competition highlights international music documentaries. A five-member international jury will evaluate the films, nominate three of them and select the winner from these. The award consists of a sculpture and a cash prize of €2,500.

9 Muses of Star Empire

Hark-Joon Lee

WORLD PREMIERE

Korean pop culture, or K-pop (also known as Hallyu or Korean Wave) has achieved great popularity in Asia since the end of the 1990s, dominating both the pop charts and primetime television. 9 Muses is a girl band in this genre, being groomed for international stardom by the powerful Star Empire agency. The film tracks the girls for a year as they prepare to make their debut – a very demanding period for them, both physically and psychologically. The Muses have sacrificed their lives for a shot at fame, but face a constant barrage of criticism from an army of ruthless managers who always seem to be angry. They have no choice but to constantly work harder. Practice, practice and more practice. Again and again we hear them sing, “I don’t want a playboy,” the hook in their hit single, and again and again they repeat the same dance steps. Stress, jealousy and exhaustion are ever-present dangers, and the tears often flow. It is up to the Muses themselves to decide whether the price of fame is worth paying. It seems not everyone can survive in the world of Asian glitter and glamour.



South Korea, 2012
HDcam, color, 82 min

Director: Hark-Joon Lee
Photography: Yeon-Taek Seo
Editing: Milena Z. Petrovic
Production: Min-Chul Kim for Minch & Films, Suk-Kee Lee for Style Chosun
Screening Copy: Minch & Films

Hark-Joon Lee:
directing debut



Switzerland, Germany, Bulgaria, 2012
HDcam, color / b&w, 92 min

Director: Stefan Schwietert
Photography: Pio Corradi, Pierre Mennel
Editing: Isabel Meier
Sound: Dieter Meyer
Production: Cornelia Seitler for maximage GmbH
Co-Production: Zero One Film GmbH, Agitprop
World Sales/Screening Copy: maximage GmbH
Involved TV Channels: SRG SSR, TSR, BR, BNT, SRF

Stefan Schwietert:
A Tickle in the Heart (1996)
El acordeon del diablo (2000)
Das Alphorn (2003)
Accordion Tribe (2004)
Echoes of Home (2007)
Awards: Audience Award Festival Der neue Heimatfilm, Würdigungspreis der Stadt Freistadt Festival Der neue Heimatfilm

Balkan Melody

Balkan Melodie

Stefan Schwietert

A whole life is collected together in the study of Marcel Cellier’s opulent villa. The frail musician looks back at his life with a glint in his eye. His records hang on the wall – records that have sold millions. Slides, film and audio recordings of the trips he and his wife Catherine took through the Balkans fill the bookcases. The couple traveled some 65 times to Romania alone, searching for exceptional local music waiting to be introduced to Western audiences. The filmmaker follows in the illustrious footsteps of the Celliers. He travels to the places where they have been making musical friends since the 1950s and goes in search of new musical treasures. The past does not stand still in *Balkan Melody*; the new cannot exist without the old, and the synthesis between East and West is at least as important. All of this comes together wonderfully in the documentary. The majestic Swiss Alps and the mysterious, misty Balkan hills, and Cellier’s organ music with Gheorghe Zamfir’s pan flutes. Together, they introduced a completely new sound that conquered the hearts of Western music lovers.



USA, 2012
HDCam, color / b&w, 98 min

Director: Mark Covino, Jeff Howlett
Photography: Mark Covino
Editing: Rich Fox
Music: Tim Boland, Sam Retzer
Production: Jerry Ferrara & Kevin Mann & Scott Mosier & Matthew Pernicaro for Haven Entertainment
World Sales: Haven Entertainment
Screening Copy: Haven Entertainment

Mark Covino:
directing debut
Jeff Howlett:
directing debut

A Band Called Death

Mark Covino, Jeff Howlett

INTERNATIONAL PREMIERE

Forget the Ramones, forget the Sex Pistols. They were not the founding fathers of punk rock. No, it was black brothers David, Dannis and Bobby Hackney from Detroit. The Hackney brothers were playing loud and dirty punk in their basement in Detroit in the early 1970s, well before the genre was invented. The black community in Detroit looked at them with pity – didn't they know that rock was white music? Generally speaking, musicians within the black community were more in tune with the sounds of Motown. When the brother's dad died, David, the creative and spiritual brain behind the outfit, rechristened the band Death. This turned out to be a fatal mistake in marketing terms, as not a single record company would touch a band with that name. But the brothers were undaunted, and stuck it out for the day their music would be appreciated. The enthralling, tragic story of Death turns out to be an unparalleled family saga. Interviews are intercut with archive footage and images of a desolate Detroit, where the surviving members of the band revisit significant sites from the past. As the camera slides past row upon row of dilapidated houses, there seems to be little hope. But then a miraculous resurrection takes place.



USA, 2012
HDCam, color / b&w, 92 min

Director: Jay Bulger
Photography: Eric Robbins
Screenplay: Jay Bulger
Editing: Abhay Sofsky
Music: Bill Laswell
Production: Erik Gordon & Andrew Karsch & Fisher Stevens for Insurgent Media
Executive Production: Julie Goldman for Motto Pictures, Tony Palmer
Screening Copy: Insurgent Media
Website: www.bewareofmrbaker.com

Jay Bulger:
directing debut

Beware of Mr. Baker

Jay Bulger

Seventy-three year old Ginger Baker is a true drum legend. He became famous as the drummer for Cream and Blind Faith, and is viewed as the inventor of heavy metal. Widely praised as a musician, his character is unfortunately as legendary as his talent. Baker is a notorious drug addict and ego tripper, and he seems to have fought or argued with just about everyone. That much is clear right from the first scene, when Baker throws a huge fit and attacks the director with his walking stick. The result is both a bloody nose and a compelling introduction to the fiery subject of the film: nobody messes with Mr. Baker. Director Jay Bulger goes about his first documentary on a grand scale. In addition to interviewing Baker countless times, he also gives many musicians who have played with him a chance to speak, including Eric Clapton, Steve Winwood and Carlos Santana. The wealth of archive footage makes it crystal clear just how great Baker's role in the music world has been, but also how impossible it must have been to work or live with the man. Once again, virtuosity and insanity turn out to be separated by a very thin line.

Big Easy Express

Emmett Malloy

EUROPEAN PREMIERE

There's music on the train tracks: literally, in this dreamy recording of a train tour undertaken in 2011 by a group of American and British musicians through the southwest of the United States. By day, the members of Mumford & Sons, Old Crow Medicine Show, and Edward Sharp & the Magnetic Zeros chug along through remote areas of the southern States, and in the evenings their folky sounds waft from the stage. This stage is always set up next to the railroad yard of the local train station, where their old faithful vintage train waits at the signals. Director Emmett Malloy combines impressions of the train journey – smoking in the corridor, singing deep into the night – with concert footage. Progress along the route is tracked on a map. The trip takes them from San Francisco to – where else of course – New Orleans, the original "Big Easy." There is no philosophizing about the "bigger" reasons behind the tour; these are no greater or lesser than the dream of every musician to jump, guitar in hand, into an empty carriage of just such an old train. In any event, these musicians have the trip of a lifetime, and their enjoyment is truly infectious.



USA, 2012
HDcam, color / b&w, 67 min

Director: Emmett Malloy
Photography: Giles Dunning
Editing: Matt Murphy
Music: Old Crow Medicine Show, Mumford & Sons, Edward Sharpe and the Magnetic Zeros
Production: Bryan Ling, Mike Luba, Tim Lynch
Co-Production: Woodshed Films
Executive Production: Michael Cohl for S2BN Films
World Sales/Screening Copy: S2BN Films
Website: www.bigeasyexpress.com

Emmett Malloy:
The White Stripes Under Great White Northern Lights (2009)
www.malloybrothers.com

Awards: Headliner Audience Award
South by Southwest Film Festival

Big Star: Nothing Can Hurt Me

Drew DeNicola

In 1972, the band Big Star released their first album *#1 Record* – by no means a modest title. The critics were ecstatic, and the Memphis band's self-confidence seemed to be paying off. But although today Big Star is a cult band with a big influence on groups such as R.E.M., they never managed to attract a wide audience and major success evaded them. This classic pop music documentary tries to find out what went wrong. The film is thorough (original studio recordings, archive footage, and everyone involved has been tracked down), amusing (ancient rockers, roadies, groupies and producers have their say), and moving (because of the band members' tormented lives). The focus lies on the first 10 of the 40 years the film covers. They made music back then – as members of Big Star and in solo projects – of a quality they would never again equal. And that's a great pity, because those songs are as good as any by their contemporaries that have stood the test of time. The music is clever, adventurous and sincere, and the film shows that there really was a lot at stake for these boys.



USA, 2012
HDcam, color, 113 min

Director: Drew DeNicola
Co-director: Olivia Mori
Photography: Drew DeNicola
Editing: Christopher Branca, Drew DeNicola
Production: Danielle McCarthy for September Gurls LLC, Olivia Mori
Executive Production: David Armillei, John Fry, Gill Holland
Screening Copy: September Gurls LLC
Website: www.bigrastory.com

Drew DeNicola:
directing debut
www.drewdenicola.com



USA, 2012
HDCam, color, 74 min

Director: Poull Brien
Photography: Stuart McCardle
Editing: Poull Brien, Stuart McCardle, Adriana Pacheco
Sound: Mitchell Bahr, Emilie Jackson, Spencer Moore, Austin Paley
Music: Charles Bradley
Production: Alexander Brough for Sum of Us, LLC
Co-Production: Ovases Post Production
World Sales: ro'co films international
Screening Copy: Sum of Us, LLC
Website: www.charlesbradleyfilm.com

Poull Brien:
For Caroline (fiction, 2002)
Prom Date (2006)
Sundance Celebrity Swag Hunt (2007)
www.poull.com

Awards: Special Jury Award CIMMfest

DOC U



Italy, USA, 2012
DCP, color, 80 min

Director: Jonathan Demme
Photography: Enzo Pascolo
Editing: Giogio Franchini
Sound: Max Carola
Music: Enzo Avitable
Production: Davide Azzolini for Dazzle Communication, Jonathan Demme
Executive Production: Shane Bissett, Angelo Russo Russell for Dazzle Communication
World Sales: Rai Trade
Screening Copy: Rai Trade
Website: www.enzoavitablemusiclife.com

Jonathan Demme:
Caged Heat (fiction, 1974), Crazy Mama (fiction, 1975), Stop Making Sense (1984), Something Wild (fiction, 1986), Married to the Mob (fiction, 1988), The Silence of the Lambs (fiction, 1991), Cousin Bobby (1992), Philadelphia (fiction, 1993), The Truth About Charlie (fiction, 2002), The Manchurian Candidate (fiction, 2004), Neil Young: Heart of Gold (2006), Jimmy Carter Man From Plains (2007), Rachel Getting Married (fiction, 2008), I'm Carolyn Parker: The Good, the Mad and the Beautiful (2011), a.o.

Charles Bradley: Soul of America

Poull Brien

Director Brien Poull must have rubbed his hands with glee: while he was shooting his documentary, Charles Bradley was just another James Brown impersonator working towards his debut album. But during the film's post-production, Bradley's *No Time for Dreaming* was so successful that *Rolling Stone* chose it as one of the best 50 albums of 2011. It is to Poull's credit that he focuses not on that success, but on the road to it. The documentary starts with Bradley onstage on his 62nd birthday. The wig, the music, the dance moves, the clothes: he's all James Brown. But these layers are peeled off one by one for the album, and Bradley can at last appear onstage as himself, for the first time in his life. Footage from rehearsals and concerts is intercut with scenes from Bradley's day-to-day life. Always broke, sometimes homeless, yet eternally optimistic, he's always dreaming of a singing career. He doesn't complain about his tough life but rather enjoys it to the fullest. In the end, he becomes successful as himself – even if his infectiously joyful dances do still echo James Brown's moves.

Enzo Avitable Music Life

Jonathan Demme

EUROPEAN PREMIERE

A portrait of Neapolitan saxophonist and singer-songwriter Enzo Avitable (b. 1955), who combines his love of world music and jazz fusion with forgotten instruments and local folk drum rhythms. Oscar winner Jonathan Demme (*The Silence of the Lambs*) has previously made documentaries about Neil Young and the Talking Heads. Demme discovered Avitable's music on the radio in 2006, as he was driving over the George Washington Bridge in New York. He painstakingly records the inspirational musical meetings in a baroque church between Avitable and musicians from all over the world, including Daby Touré, Gerardo Núñez and Amal Murkus. Traditional instruments and rhythms play a major role in this, as do songs about hard lives, struggle and protest, and of course love. Demme also follows Avitable's travels around Naples with a lively handheld camera: from his messy workroom in a working-class neighborhood to a visit to the poor suburb of Marianella, where he grew up. In the meantime, the energetic Avitable talks about his turbulent life: about meeting living legends such as James Brown and Tina Turner, losing his wife, his conversion to Buddhism and return to Christianity, and the period when he was blind.

The Ghost of Piramida

Andreas Koefoed

INTERNATIONAL PREMIERE

Last century, the Soviet Union built the mining town of Pyramiden, not far from the North Pole, on the island Spitsbergen in the Norwegian Svalbard archipelago. The Russians who went to work there were dreaming of a better life, but that dream didn't last long. The settlement has long since been abandoned. Three members of the Danish band Efterklang travel there to sample the atmosphere and make field recordings for a new album. They tap, rub and blow into everything they can find, shoving planks back and forth, climbing into pipes, and recording the sound of stacks of Soviet documents falling to the floor. The scenes of recording in Efterklang are interspersed with archive footage from a former inhabitant who moved to the settlement in 1946. In voice-over, he talks about life in Pyramiden: the expectations, the work and getting used to the extreme climate, as well as how, during a skiing competition, the people there came face-to-face with a polar bear. Described at the time as "the pearl of the Soviet Union," the photogenic town was a rewarding subject for photographers and filmmakers alike. And even now, the abandoned buildings with photos still hanging on their peeling walls are a fine visual complement to their surroundings.



Denmark, 2012

HDcam, color / b&w, 57 min

Director: Andreas Koefoed

Photography: Alexander Ivanovic,

Andreas Koefoed, Sophia Olsson

Screenplay: Andreas Koefoed,

Jacob Schulsinger

Editing: Jacob Schulsinger

Sound: Peter Albrechtsen

Music: Mads Brauer, Casper

Clausen, Rasmus Stolberg

Production: Andreas Koefoed

Screening Copy: Andreas Koefoed

Andreas Koefoed:

Albert – A Big Brother to Be (2005)

Beg, Borrow or Steal (2006)

12 Notes Down (2008)

A Day in the Smoke (2008)

Alberts Winter (2009)

Pig Country (2010)

Ballroom Dancer (2011)

The William Blakes – To the End of the

World (2011)

www.andreaskoefoed.com

Karsu

Mercedes Stalenhoef

WORLD PREMIERE

Discovered playing piano in her parents' Turkish restaurant, Karsu Dönmez is the Dutch Norah Jones. *Karsu* is a subtle and rhythmically edited coming-of-age film about this singer. For three years, director Mercedes Stalenhoef follows Karsu as she climbs the ladder from the restaurant to the stage of Carnegie Hall, and further into the music world. Karsu may be young, but this effervescent girl knows that she wants to be a famous performing artist. Life in the Dönmez household, however, goes on pretty much as before. Karsu has to finish school first, and she should play it safe with her career. We watch as Karsu goes about her daily life in Amsterdam and spends the summer vacation with family in Turkey. It's no coincidence that the name of the village is also Karsu, which means "black water." In passing, we also hear about her parents' history as migrants. These lively scenes are intercut with Karsu's reflections about music. "I've always loved that sense of drama," she explains. Her parents carefully guide their daughter in her career – sometimes too carefully, in Karsu's opinion. But more than anything, the look in their eyes conveys a great sense of pride. "When she plays the piano, I float," says Mr. Dönmez.



The Netherlands, 2012

video, color, 87 min

Director: Mercedes Stalenhoef

Photography: Gregor Meerman,

Sander Snoep, Erik van Empel

Editing: Gys Zevenbergen

Sound: Menno Euwe, Bouwe

Mulder, Mark Wessner

Production: Pieter van Huystee

for Pieter van Huystee Film

World Sales: NPO/RNW Sales

Distribution for the Netherlands:

Cinema Delicatessen

Screening Copy: Pieter van Huystee Film

Involved TV Channel: IKON

Mercedes Stalenhoef:

I Just Take My Toys With Me (2002)

Godofredo Is Alive (2004)

I Never Want to Be Famous (2005)

It's My Life (2007)

Carmen Meets Borat (2008)

a.o.





Russia, USA, 2012
HDCam, color / b&w, 94 min

Director: Petter Ringbom
Photography: Ian McAlpin, Petter Ringbom
Editing: Petter Ringbom
Music: John Forté
Production: Brian Satz for LeCastle
Executive Production: Christophe Charlier & John Forté for LeCastle
Screening Copy: Petter Ringbom
Website: www.therussianwinter.com

Petter Ringbom:
directing debut
www.petterringbom.com

The Russian Winter

Petter Ringbom

INTERNATIONAL PREMIERE

This film follows former Fugees singer John Forté on his "From Brooklyn to Russia with Love!" tour. By the time he was 21, the soul and R&B singer had a highly successful music career, including with the Grammy-winning Fugees. But in 2000, he was arrested at Newark International Airport with a suitcase full of liquid cocaine. Sentenced to 14 years in a federal penitentiary, many fellow artists lobbied for his release, including Carly Simon and Ben Taylor, her son by James Taylor. In the end, he served seven-and-a-half years before getting pardoned by President George W. Bush in 2008. Three years later, Forté was invited by Russian musicians to tour their country, combining charity work with musical collaborations. Against the atmospheric backdrop of a freezing Russia, the film shows Forté playing chess in the night train to Tatarstan, as well as visiting an orphanage in St. Petersburg and a beauty contest in sophisticated Moscow. He cuts an unusual figure, his long dreadlocks contrasting with the white streets, and Forté regularly encounters cultural misunderstandings. Interspersed between footage of studio recording sessions, concerts and press conferences is black-and-white interview footage of Forté giving his views on his second chance, the comfort of music, and how his time in prison inspired his new music – much of which can be heard in this musical search for freedom.



Sweden, UK, 2012
DCP, color, 82 min

Director: Malik Bendjelloul
Photography: Camilla Skagerström
Editing: Malik Bendjelloul
Production: Simon Chinn for Red Box Films
Co-Production: Canfield Pictures
Executive Production: John Battsek for Passion Pictures
World Sales: Protagonist Pictures
Distribution for the Netherlands: A-Film
Screening Copy: Protagonist Pictures

Malik Bendjelloul:
directing debut

Awards: World Cinema Audience Award Sundance, World Cinema Documentary Special Jury Prize for its 'Celebration of Artistic Spirit' Sundance
Pitched at the Forum 2008

Searching for Sugar Man

Malik Bendjelloul

Ever heard of the American singer-songwriter Rodriguez? The chance that you answered in the affirmative is close to zero. Unless, that is, you were in South Africa in the 1970s and 1980s, where Rodriguez was a huge celebrity. His socially critical songs brought the progressive classes in contact with anti-establishment sentiments for the first time, and his music provided the soundtrack for a protest generation. Although he sold an estimated 500,000 records in this nation isolated by boycotts, Rodriguez himself remained a mystery. The story goes that during one concert in the United States, he actually set himself on fire. Although he is now regarded as one of the greatest talents of his generation, he ended his musical career as a forgotten artist, without the faintest idea of his popularity in a very different part of world. Twenty-five years later, a record dealer and a music journalist decided to unravel the mysteries surrounding this tragic hero. The reconstruction of this quest has all the ingredients of a thrilling detective story, and it takes the viewer from one astonishing revelation to another. But more than anything else, *Searching for Sugar Man* is a poignant film about hope and the inspirational power of music.

The Sound of Belgium

Jozef Devillé

INTERNATIONAL PREMIERE

In the late 1980s, the Belgian electronic New Beat music movement conquered dance floors worldwide, and all of a sudden Belgium was on the map. This eclectic predecessor of house music appeared to materialize out of nothing, but according to the makers of *The Sound of Belgium*, it was the product of a historical search for identity that apparently went back to the Battle of Waterloo and the aftermath of the First World War. At the beginning of the 20th century, the tiny nation was known for its jolly dance evenings with the electric organ, no street without a café, and libertine fairs. The introduction of the long-play album led to a plethora of discos and record stores that the avant-garde was more than happy to bask in. When the computer came along in the 1980s, music labs popped up all over the place, producing more records than ever before. The infectious, stomping electro-funk made its way around the globe and influenced fashion and youth culture. Young people from all over Western Europe spent days on end skimming the fat from the eternally open Belgian discos – until the arrival of drugs like ecstasy, after which dozens of clubs were closed down for good. In this lively music biography, eyewitnesses from the 1970s, 1980s and 1990s reminisce amidst an abundance of pleasantly nostalgic archive footage and of course a soundtrack packed with beats.



Belgium, 2012
HDcam, color, 85 min

Director: Jozef Devillé
Photography: Jozef Devillé
Screenplay: Jozef Devillé, Pablo Eekman
Editing: Jozef Devillé, Gert Van Berckelaer
Sound: Kwinten van Laethem
Narration: John Flanders
Production: Steven Dhoedt & Gert Van Berckelaer for Visualantics
World Sales: Visualantics
Screening Copy: Visualantics
Involved TV Channel: VRT
Website: www.tsob.be

Jozef Devillé:
Only the Madman Is Absolutely Sure (2004)
The Emporer of Monera (2004)
www.jozefdeville.net

This Band Is So Gorgeous! Sham 69 in China

Dunstan Bruce

EUROPEAN PREMIERE

Back in the heyday of punk, the members of the band Sham 69 had a number of hits. Nowadays, they're all middle-aged and hoping to revive their past success. The e-mail they receive from Ray, a punk singer and tour manager from China, couldn't come at a better time. The punk rockers are getting the chance to write history as the first British punk band to ever tour China. For two weeks, the men travel the country, with Ray as their gracious but inexperienced manager. His English is pitiful, especially after a few beers, and the harder he tries to come across as professional, the less he succeeds. But the show must go on, and the gentlemen of Sham 69 get acquainted with the tiny but fanatical punk scene in this rapidly changing nation. For the band members, this is all one big adventure, and the look of the documentary highlights this. Gritty shots of clubs, long train trips, the arguments that flare up between them, and the voice-over based on observations from the journal of drummer Ian Whitewood all give the viewer the impression that he is watching an intimate video diary.



UK, 2011
video, color, 72 min

Director: Dunstan Bruce
Photography: Jon Beacham, Dunstan Bruce
Editing: James Scott
Narration: Dunstan Bruce, Ian Whitewood
Rewriter: Ian Whitewood
Production: Dunstan Bruce for Dandy Films
Executive Production: Daisy Asquith for Dandy Films
World Sales: Scorpion TV
Screening Copy: Dandy Films
Website: www.sham69inchina.moonfruit.com

Dunstan Bruce:
Well Done. Now Sod Off: A Film About Chumbawamba (2000)
Levellers: Still Angry After All These Years (2011)



USA, 2012
HDcam, color, 65 min

Director: Mark Ford
Photography: Robert Benavides, Scott Marshall, Jeffrey Nichols, Kevin Roberts
Screenplay: Mark Ford
Editing: Martin Cutler, Parris Patton
Sound: Albee Gordon, Kevin Pate
Narrator: Snoop Dogg
Production: Wesley Jones for Creature Films
Executive Production: Mark Ford & Kevin Lopez for Creature Films
World Sales: Creature Films
Screening Copy: Creature Films
Involved TV Channel: VH1 (MTV Networks)

Mark Ford:
N.W.A.: The World's Most Dangerous Group (2008)

Awards: Special Jury Award Best Documentary & Best Editing Award Beverly Hills Film Festival

Uprising: Hip Hop & The LA Riots

Mark Ford

Twenty years after the LA Riots turned the City of Angels on its head, director Mark Ford shows how important hip hop was in predicting and fanning these violent race riots. According to rapper KRS One, "Rodney King was the confirmation of everything we had been rapping about since the early 1970s." In short, the situation was a ticking time bomb. The film opens with footage of Rodney King himself. For the first time in many years, he visits the spot where he was beaten by four white policemen, who were later acquitted of assault – a verdict that lit the fuse for the historic riots. King tells his story without sentiment, and police officers, journalists, victims, rioters and rappers such as Ice T and Nas all express their thoughts on the historic events of 1992. Thanks in part to the extensive use of carefully chosen archive footage, Ford makes it clear why so many people in LA chose to rise up against inequality and police brutality, even if this meant using violence themselves - violence that also took many innocent bystanders.



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COMPETITION PROGRAMS

IDFA DocLab Competition for Digital Documentary Storytelling

IDFA's new media program DocLab presents emergent forms of documentary. The IDFA DocLab Award for Digital Documentary Storytelling will be awarded to the DocLab project that deploys digital technology in the most creative and effective way to tell a documentary story. A three-member international jury will evaluate the projects, nominate three of them and select the winner from these. The award consists of a sculpture and a cash prize of €2,500.

Alma, a Tale of Violence

Alma, une enfant de la violence

Miquel Dewever-Plana, Isabelle Fougère

WORLD PREMIERE

"I was fifteen when I wanted to join a gang." And to join the gang, Alma had to commit murder – there were no two ways about it. This is how Alma, now 26, opens her confession, seemingly unmoved by the violence of her memories. For five years, Alma was a member of the Maras, one of the most violent gangs in Guatemala. Photographer Miquel Dewever-Plana and journalist Isabelle Fougère allow Alma to tell her story on various platforms: aside from the interactive web and tablet application, they have also created a TV version, a photo exhibition and a pair of books. The interactive tablet version brings all these elements together. The user has the option to switch back and forth between two image streams, presented one above the other. The bottom screen shows Alma against a black background, telling her story – from her initiation to her violent struggle to leave the gang. The second screen, which is accompanied by an immersive sound mix, contextualizes Alma's story (which continues in voice-over) through Dewever-Plana's photographs and drawings by Hugues Mical. The app also offers four modules that provide more information on Guatemala, the Maras, the country's violence and what could be done about it. *Alma* will be presented during *DocLab Live: Stories of Violence and Everyday Life* and as a photo exhibition at the Expanding Documentary Exhibition. Producer Alexandre Brachet is one of the main speakers at the *IDFA Interactive Documentary Conference*.



France, 2012
cross-platform, color / b&w

Director: Miquel Dewever-
Plana, Isabelle Fougère

Photography: Miquel Dewever-Plana

Editing: Lydia Decobert

Sound: Grégory Le Maître

Music: Grégory Corsaro

Narration: Isabelle Fougère

Webdesign: Sébastien Brothier

Production: Alexandre Brachet for Upian

Co-Production: Agence VU'

Executive Production: Margaux Missika
& Gregory Trowbridge for Upian

World Sales/Screening Copy: Upian

Involved TV Channel: ARTE France 4

Website: www.alma.arte.tv

Miquel Dewever-Plana:
directing debut
Isabelle Fougère:
directing debut

Pitched at the Forum 2011



Canada, 2012
cross-platform, color / b&w

Director: Leanne Allison, Jeremy Mendes

Editing: Bill Hardman, Jennifer

Moss, Hart Snider

Sound: Joshua Stevenson

Webdesign: Jam3Media,

Aubyn Freybe-Smith

Production: Loc Dao & Bonnie

Thompson for National Film Board
of Canada, Dana Dansereau

Executive Production: David

Christensen & Rob McLaughlin for
National Film Board of Canada

World Sales/Screening Copy:

National Film Board of Canada

Leanne Allison:
Being Caribou (2004)
Finding Farley (2009)

Jeremy Mendes:
This Land (2010)
South Hill (2011)

www.jeremymendes.com

Awards: Rocky Award Best Web
Series Non Fiction Banff World Media
Festival, Sheffield Innovation Award
Sheffield DocFest, Cannes Gold
Cyber Lion (Charities, Public Health
& Safety, Public Awareness), a.o.

Website: www.bear71.nfb.ca

Bear 71

Leanne Allison, Jeremy Mendes

In Banff National Park in the Canadian Rockies, various wild animals are implanted with a GPS receiver and a chip, and from that moment they're known as numbers: Deer 48, Fox 21, Bear 71. The park rangers know exactly where they are every moment of every day, and they film their daily comings and goings using the security cameras they set up all over the park. Web documentary *Bear 71* lets us watch over their shoulders, to a disturbing effect. Director Leanne Allison's husband, a Banff park ranger, gave her thousands of hours of grainy surveillance footage from the park, from which she and digital documentary pioneer Jeremy Mendes focus in on a three-year-old grizzly: Bear 71. In voice-over, she explains how the animals are being pushed ever further into the mountains by advancing freeways, train tracks and tourism. The immense amounts of data and surveillance material allow the audience to follow the proceedings in the park on an interactive map. Humans rule this territory, but remotely, from behind their monitors. The site's visitors, likewise watching a screen, are forced to share the perspective of the guard/voyeur. Slowly but surely, we become aware of a primal human urge to grab hold of new technologies to exert control and to repress. *Bear 71* will be performed with live music during *DocLab Live: The Best of NFB Interactive*.



Australia, 2012
cross-platform, color

Director: Matt Smith, Alicia Hamilton, Poppy Stockell
Photography: Poppy Stockell
Editing: Annie Lecavalier
Music: Xavier Fijac
Webdesign: Matt Smith
Production: Alicia Hamilton & John MacFarlane for SBS Australia 2, Caroline Bartle
World Sales: SBS International
Screening Copy: SBS Australia 2
Involved TV Channel: SBS Australia 2
Website: www.sbs.com.au/theblock

Matt Smith:
Africa to Australia (webdoc, 2009)
Goa Hippy Tribe (webdoc, 2011)

Alicia Hamilton:

directing debut

Poppy Stockell:

directing debut

The Block: Stories from a Meeting Place

Matt Smith, Alicia Hamilton, Poppy Stockell

INTERNATIONAL PREMIERE

When the urban project The Block was built in the 1970s, it was a positive exception to the norm. Aborigines were normally housed on the outskirts of the city, but now they were getting a home in the very heart of Sydney. Forty years on, the last occupants are now preparing to leave. The area is badly rundown and about to make way for a new development. In its latest and most impressive web documentary to date, SBS Australia charts the district's turbulent history in words, short films, illustrations and historic news footage. The project's three-dimensional web environment allows the visitor to wander about in The Block and meet former residents talking about what the area meant to them. Take Tony Mundine: he set up a boxing gym to keep kids off the streets, and his son continued his life's work. He supports setting up a new social housing plan for the Aborigines, but he wants to prevent the excessive drug use this time. Life in The Block was no picnic. In addition to the drugs, cultural tensions and political clashes brought their own problems. But all of the interviewees seem to agree on one thing: there was a passionate sense of community in the area, meaning that the Aborigines could share the pain of their long-time oppression with fellow sufferers. *The Block* will be presented during *DocLab Live: Interactive Home Stories*.



USA, 2011
cross-platform, color / b&w

Director: Daniel Burwen
Co-director: Mike Seve
Screenplay: Mike Seve
Editing: Stephen Kinzer
Sound: Andrew Duncan
Music: Mike Gallant
Webdesign: Luis R. Garza
Production: Daniel Burwen for Cognito Comics
World Sales: Cognito Comics
Screening Copy: Cognito Comics
Website: www.operationajax.com

Daniel Burwen:
directing debut

CIA: Operation Ajax

Daniel Burwen

EUROPEAN PREMIERE

First there was the Internet, and now the tablet has been discovered as a medium for innovative storytelling, inspiring unexpected and inventive hybrids. This award-winning app is equal parts animation documentary, spectacularly designed graphic novel and in-depth journalistic reconstruction. Inspired by Stephen Kinzer's book *All the Shah's Men: An American Coup and the Roots of Middle East Terror*, *CIA: Operation Ajax* reveals how the battle for black gold in the Arab world broke out long before the Second World War. The British rulers had an iron grip on Iranian oil supplies until the dissident Mohammed Mossadegh arrived on the scene. Political tensions continued to rise, leading to the CIA-supported coup that brought down the Iranian democracy in 1953. With Kinzer's help, Mike De Seve adapted the historical events to create 10 chapters that come together in a filmic reading experience. The user swipes and brushes his or her way from image to image, each of them subtly and functionally animated, accompanied by a realistic soundtrack. *CIA: Operation Ajax* isn't a graphic novel, an animation or a documentary – it's all of them at the same time. Director Daniel Burwen will be one of the main speakers at the *IDFA Interactive Documentary Conference*.

Cowbird

Jonathan Harris

EUROPEAN PREMIERE

Cowbird calls itself “the most beautiful place in the world to tell stories,” and “the free public library of human experience.” This platform offers its users – which it calls “citizens” – the opportunity to tell their life stories. Their basic layout is usually the same – a single photograph is accompanied by a short text, although there are also audio stories or visual essays. The stories can be browsed by the cities and countries they are set in, the roles people play in them (“Boyfriend,” “Free Spirit,” “Lover of Life”), and keywords. Furthermore, they are grouped in “Sagas,” such as “First Loves,” “Working,” and “Occupy.” The site was initiated by artist and computer scientist Jonathan Harris (known for *We Feel Fine*), with an eye to distill new forms of narrative from large amounts of data, as well as to offer its users a place for a deeper, longer-lasting kind of self-expression than is likely to be found on Facebook. These are the kinds of stories that will continue to resonate 50 years from now. And that name? “Slow like a cow, fast like a bird.”



USA, 2012
cross-platform, color / b&w

Director: Jonathan Harris
Webdesign: Dave Lauer
Production: Annie Correal
World Sales: Jonathan Harris
Screening Copy: Jonathan Harris
Website: www.cowbird.com

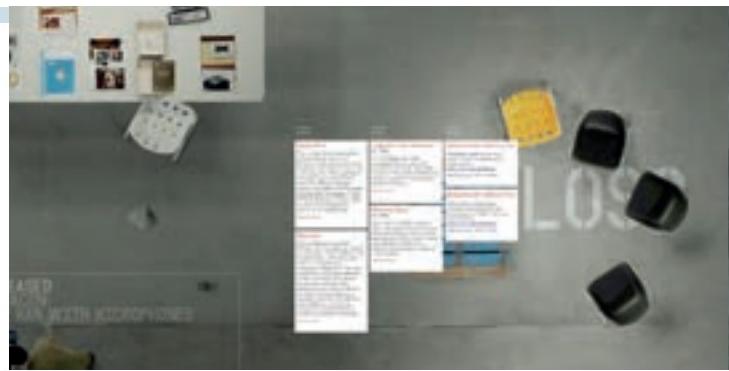
Jonathan Harris:
10X10 (cross-platform, 2004)
We Feel Fine (cross-platform, 2006)
The Whale Hunt (cross-platform, 2007)
I Want You to Want Me (cross-platform, 2008)
a.o.
www.number27.org

The Gallery of Lost Art

Mark Breslin, Jane Burton, Jennifer Mundy, Damien Smith

INTERNATIONAL PREMIERE

“Art history tends to be the history of what has survived. But loss has shaped our sense of art’s history in ways that we are often not aware of.” These words are spoken by Jennifer Mundy, who wants to raise that awareness through *The Gallery of Lost Art*. This web exhibition dreamt up by the Tate Modern presents the remains of lost major modern and post-modern works of art. All possible forms of loss are represented here: disappearance, theft, destruction, modification and decay. Marcel Duchamp made the selection with his urinal, one of his early readymades. It disappeared without a trace after its debut appearance in 1917, and a replica has been exhibited ever since. Lucian Freud’s portrait of Francis Bacon was snatched from an exhibition in broad daylight, never to be seen again. And Willem de Kooning gave up-and-coming Robert Rauschenberg permission to literally erase one of his paintings. Conceptual artist John Baldessari chose to cremate his paintings himself, creating two new artworks. The photos, posters, documents and other remains are laid out on virtual exhibition tables. In mid-2013, the exhibition itself will disappear, emphasizing art’s loss. Until that time, a new lost work will be added each week. Director Jane Burton of Tate Modern will be one of the main speakers at the IDFA Interactive Documentary Conference.



UK, 2012
cross-platform, color

Director: Mark Breslin, Jane Burton, Jennifer Mundy, Damien Smith
Co-director: Susan Doyon
Photography: Nick Aldridge, Jonathan Hoard, Owen Scurfield, Andrew David Watson
Editing: Pyy Kirssi, Karl Pearson
Music: Benji Merrison, Simon Russell
Webdesign: Jamie Gillespie, Chris Third
Production: Jane Burton for Tate Modern
Co-Production: ISO Design
World Sales: Tate Modern
Screening Copy: ISO Design
Involved TV Channel: Channel 4

Mark Breslin:
Onedott (1999)
Jane Burton:
The Tate Movie Project / The Itch of the Golden Nit (2010-2012)
Damien Hirst, 360 Degree Private View (2012)
This Exquisite Forest (cross-platform, 2012)
a.o.
Jennifer Mundy:
directing debut
Damien Smith:
directing debut
[Website:](http://www.galleryoflostart.com) www.galleryoflostart.com



France, 2012
cross-platform, color / b&w

Director: Matthieu Sartre, Stephane Siohan
Photography: Christian Beuchet, Matthieu Sartre
Editing: Christian Beuchet, Matthieu Parmentier, Antoine Prévost, Sandrine Romet-Lemmonne
Sound: Amaury Arboun, Mariya Nesterenko
Narration: Florent Maurin, Matthieu Sartre, Stephane Siohan
Webdesign: Charles Chalas, Eric Dedier
Production: Mathieu Détaint for Kids up hill
Co-Production: Le Monde Interactif
World Sales/Screening Copy: Kids up hill
Involved TV Channel: ARTE

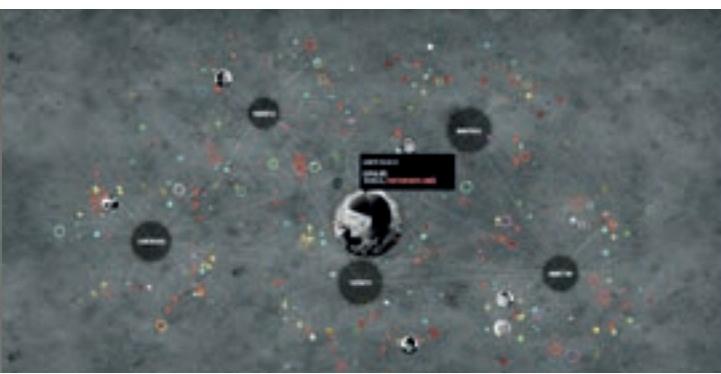
Mathieu Détaint:
directing debut
Stephane Siohan:
directing debut

Gol! Ukraine

Matthieu Sartre, Stephane Siohan

INTERNATIONAL PREMIERE

An interactive tour of Ukraine, presented by French newspaper *Le Monde* on the occasion of the European Soccer Cup in Ukraine and Poland in the summer of 2012. Our hosts Oleg and Katya bring us into their worlds by way of 12 documentary film shorts. Oleg's world revolves around soccer, so we get a portrait of Dynamo Kiev's biggest (and loudest) fan, interviews with Ukrainian soccer superstars Zoltan Sabo and Alexander Zavarov, and a film about sunflower seeds, Ukraine's biggest export product and a favorite snack in the stands. Katya shows us what's at the heart of modern-day Ukraine: soccer in Chernobyl; a tram ride through Lvov, the city at the crossroads between Eastern and Western Europe; the fallout of the Orange Revolution in 2004; a portrait of Sasha, who works as a prostitute but is also just a girl. The films can be played in sequence, switching back and forth between Oleg and Katya's world, or selected individually. What's more, the website offers a game-like experience in which information on soccer players is unlocked by fulfilling certain tasks. Also, fictional versions of Oleg and Katya lived their lives on Facebook in the run-up to the site's launch in June of 2012. *Gol! Ukraine* will be presented at *DocLab Live: Interactive home Movies*.



Canada, 2012
cross-platform, color

Director: Manfred Becker, Sarah Fortin, Darryl Nepinak, Louiselle Noel, Lynne Stopkewich
Editing: Michelle van Beusekom
Production: Nathalie Cloutier for National Film Board of Canada
Executive Production: Hugues Sweeney for National Film Board of Canada
World Sales/Screening Copy: National Film Board of Canada
Website: www.athome.nfb.ca

Manfred Becker:
The Siege (2004), Fatherland (2006), a.o.

Maryse Chapdelaine:
directing debut
Sarah Fortin:
Deux enfants qui fument (2004), Synthétiseur (2009), Stephen Faulkner: J'm'en va r'viendre (2011), a.o.
Darryl Nepinak:
Bigfoot (2007), Zwei Indianer aus Winnipeg (2009)
Louiselle Noel:
On My Own (2005)
Lynne Stopkewich:
Kissed (fiction, 1996), a.o.

Here at Home *Ici, chez soi*

Manfred Becker, Sarah Fortin, Darryl Nepinak, Louiselle Noel, Lynne Stopkewich

INTERNATIONAL PREMIERE

In 2007, the United Nations reprimanded Canada because of the extremely large number of homeless people in the country. A year later, the government gave \$110 million to At Home, a major national housing project that is nothing less than a social experiment. A total of 1,265 homeless people were allocated homes, while a control group of 970 people only had access to previously existing facilities. This made it possible to conduct research into whether homeless people – who are plagued by unemployment and often mental problems and addiction – benefit from first having a home and then getting help. It turns current practice on its head, because usually people only get a home once other problems have been sorted out. The participants in At Home undergo intensive supervision and are regularly interviewed by the researchers. Meanwhile, they're also being followed by the National Film Board of Canada, creating an interactive web experience that documents and visualizes the project as it unfolds. The *Here at Home* web doc will follow the participants and their stories until 2013, when the experiment will conclude. *Here at Home* will be presented during *DocLab Live: Best of NFB Interactive*. Executive producer Hugues Sweeney is also one of the main speakers at the *IDFA Interactive Documentary Conference*.

A Journal of Insomnia

Insomnie – Journal d'une insomnie collective

Guillaume Braun, Bruno Choinière, Thibaut Duverneix, Philippe Lambert

WORLD PREMIERE

A Journal of Insomnias is a website that doubles as a confessional: not meant for sinners, but for those who can't sleep. In the first phase of this interactive project by the National Film Board of Canada, insomniacs are encouraged to talk about their affliction. Literally: their sleepless moments are recorded through the webcams and microphones in their computers and via text messages. Insomnia is a growing problem in all industrialized nations, where on any given night up to 30 percent of the population is unable to sleep. But specialists see it as a symptom, not a disease. In this first phase, *A Journal of Insomnias* maps this symptom in all its variations, in an artistic rather than a clinical manner. The materials that are generated will be used in phase two, which will be ready in 2013. The interactive work will provide a portrait of chronic insomniacs and challenge visitors to give up part of their own night's sleep to experience insomnia from the inside. *A Journal of Insomnias* will be performed with live music and audience participation during *DocLab Live: The Best of NFB Interactive*.



Canada, 2012
cross-platform, color

Director: Guillaume Braun, Bruno Choinière, Thibaut Duverneix, Philippe Lambert

Narrator: Marie Brassard

Production: Hugues Sweeney for National Film Board of Canada

World Sales: National Film Board of Canada

Screening Copy: National Film Board of Canada

Website: www.nfb.ca/insomnia

Guillaume Braun:
directing debut
Bruno Choinière:
directing debut
Thibaut Duverneix:
directing debut
Philippe Lambert:
directing debut

Keep on Steppin'

Marjoleine Boonstra

WORLD PREMIERE

"There are phrases I'll never forget. Phrases that haunt me. They come from stories of people who have experienced war, flood, or some other event that has turned their lives upside down." These words form the starting point for *Keep on Steppin'* by the renowned Dutch photographer and filmmaker Marjoleine Boonstra, which is presented as an iPad app, a website and as a series of short films for TV. Five poetic short films transport us to disaster areas that have been abandoned by reporters. Bosnia, where people are still dying because of land mines and weapons left behind during the 1990s civil war. New Orleans, where houses and lives have to be rebuilt after the devastation wrought by Hurricane Katrina. Afghanistan, which has hardly known a day of peace since the end of its civil war in 1992. And Uzbekistan, where the fisherman need to find a new way to survive now that the enormous Aral Sea has almost completely dried up. The five films are dreamlike collages of photography, film and animation, where portions of the voice-overs are highlighted on the screen, accompanied by atmospheric soundscapes. Together they form a layered mosaic of what is left behind after the disaster. *Keep on Steppin'* will be presented during *DocLab Live: The Shorts Show*.



The Netherlands, 2012
cross-platform, color

Director: Marjoleine Boonstra

Screenplay: Celine Linssen

Webdesign: Jurriaan Esmeijer, Christiaan de Rooij

Production: Bruno Felix & Femke Wolting for Submarine

Executive Production: Willeke Steenbeeks for Submarine

World Sales: Submarine

Screening Copy: Submarine

Involved TV Channel: Human

Website: www.keeponsteppin.com

Marjoleine Boonstra:
Pose (1984), Kosmopolitana (1985), Merenque, Merenque (1988), Home Away from Home (1989), Foreign Nightingale (1994), Borderline Cases (1996), Ulay – In Photography (1997), Bela, Bela (2001), Haven (2004), Sjanghai (installation, 2005), Robert, Mary and Katrina (2006), Karel van het Reve (2008), Zonnig Madeira (2009), Irene, een ander leven (2009), Among Horses and Men (2010), Plywood Dwelling (installation, 2010), a.o.

www.marboni.nl



Chile, 2012
cross-platform, color

Director: Pablo Carrera, Antonio Luco, Christopher Murray, Ignacio Rojas
Co-director: Cristian Jimenez, Maite Alberdi, Ivan Osnovikoff, Bettina Perut, José Luis Torres Leiva
Photography: Jeremy Hatcher, Matias Illanes, Diego Lazo
Editing: Antonio Luco, Macarena Yurjevic
Webdesign: Gabriel Fuentes, Ignacio Rojas
Production: Daniela Camino & Christopher Murray for MAFI.tv
World Sales: MAFI.tv
Screening Copy: MAFI.tv
Website: www.mafi.tv

Christopher Murray & Pablo Carrera:
 Manuel de Ribera (fiction, 2010)
Antonio Luco:
 directing debut
Ignacio Rojas:
 directing debut

MAFI.tv – Filmic map of a country

MAFI.tv – Mapa filmico de un país.

Pablo Carrera, Antonio Luco, Christopher Murray, Ignacio Rojas

WORLD PREMIERE

Chile is an emerging country when it comes to film, and the new generation switches easily from fiction to documentary, like a chameleon changing colors. Jose Luis Torres Leiva, Christopher Murray, Pablo Carrera, Maite Alberdi, Cristián Jiménez and other filmmakers have joined forces on the online platform *MAFI.tv – Filmic map of a country*, where you'll find snapshots of what's going on in Chile today. The short documentaries last from one to two minutes, always consist of one shot and only feature the natural sound of the recording. We see two tourists goofing around by a lake in a snow-white salt desert, a little boy in a hospital waiting for a risky operation, curious goats wandering about in an inhospitable landscape, and an imitation horserace at a theme park: all different events at different places and times. *MAFI.tv* isn't a story with a beginning and an end, but a mosaic of story fragments, as ragged and scattered as reality itself. *MAFI.tv* will be presented during *DocLab Live: Tales of Violence and Everyday Life*.

mödern cøuple

The website that doesn't want diapers
 This website is for men and women parents. It's about mom and dad, about babies and diapers, about love and life, about the joy of parenthood, about the challenges of parenthood, about the questions they ask themselves... and the answers from the world of parenting.



France, 2012
cross-platform, color

Director: Andrés Jarach, Lucia Sanchez
Photography: Alexis Kavrychine
Editing: Adrien Faucheuix, Solveig Risacher
Webdesign: Camille Duvelleroy, Méline Engerbeau
Production: Juliette Guigon & Patrick Winocour for Quark Productions
World Sales: Quark Productions
Screening Copy: Quark Productions
Involved TV Channel: ARTE France 4
Website: www.moderncouple.arte.tv

Andres Jarach:

Les mains de Violeta (fiction, 1998), Tribuna especial – Un jour aux courses (1998), Siestes (2000), Une semaine à Buenos Aires (2001), Las amigas (2002), Fumer tue (2004), Pick Up (2005), Profanations (2008), Le dernier rodéo (2008), Domador (2008), El gaucho (2009), La main verte (2010), Tant qu'il y aura de la poussière 2010 (webdoc, 2010), Les belles et les betes (2010), Lucia Sanchez: Boulevard Movie (2011), La guerre du golf (2011), a.o.
Lucia Sanchez:
 directing debut

mödern cøuple

Andrés Jarach, Lucia Sanchez

WORLD PREMIERE

It's easily the most significant event in the life of a human. Not only are the consequences huge, but to make things even more complicated, men and women experience it in completely different ways. Yes, this interactive Arte production is about impending parenthood. Directors Andrés Jarach and Lucia Sanchez take a humorous look at this moment when life turns upside down. In 14 offbeat short films – seven from the mommies' side, seven from the daddies' – they deal with different moments in new parenthood and prepare their fellow humans for what's to come. How do future fathers prepare for the big day? How does a woman deal with the fear of being really ugly after delivery? Should you buy a 1000-euro stroller that will play nursery rhymes to your newborn? Can guys come up with a solution for their blatant lack of talent at multitasking? After each film, the viewer is tested. Which of these women looks the most pregnant, Posh Spice or Angelina Jolie? Having children isn't that much of a big deal after all. This project will be presented during *DocLab Live: Interactive Home Stories*.

Pointer Pointer

Luna Maurer, Jonathan Puckey, Roel Wouters

INTERNATIONAL PREMIERE

Last June, a new online time waster took its place beside cute kitty pictures and Facebook's endless stream of messages: *Pointer Pointer*. In the first four days of its existence, the site was already visited over a million times. And no wonder: the concept is as simple as it is effective. Place your cursor anywhere on the screen, hold it still for a few seconds (the lag in load time was purposefully created), and a picture appears in which someone points exactly at the white arrow on your screen. When you move your mouse a new image is loaded, and once again someone is pointing to the cursor in its new location. The pictures seem to have been downloaded at random: lots of partying students, a few artistic poses and some truly surprising pointing stances. But the simple concept, created by Amsterdam-based experimental interactive design studio Moniker, is built on an astute observation regarding the modern-day web: the cursor is disappearing, made obsolete by the touchscreens on our smart phones and tablets. Pointing is passé – these days, it's all about swiping. With *Pointer Pointer*, the Internet is pointing back at us – while it still can.



The Netherlands, 2012
cross-platform, color

Director: Luna Maurer, Jonathan Puckey, Roel Wouters
Production: Luna Maurer & Jonathan Puckey & Roel Wouters for Moniker
World Sales: Moniker
Screening Copy: Moniker
Website: www.pointerpointer.com

Luna Maurer:
directing debut
Jonathan Puckey:
directing debut
Roel Wouters:
directing debut

www.studiomoniker.com

Punched Out: The Life and Death of a Hockey Enforcer

Shayla Harris

EUROPEAN PREMIERE

In 2011, Derek Boogaard was found dead in his hotel room. He was only 28 years old. An autopsy revealed he had consumed vast quantities of alcohol and painkillers and had suffered from a degenerative brain condition known as chronic traumatic encephalopathy (CTE). How could this have happened? *New York Times* reporter Shayla Harris reconstructs the life story of this giant of a hockey player, who was affectionately known as "The Bogeyman." Boogaard grew from a quiet, insecure boy into one of the most feared players in the NHL. He played the unofficial position of enforcer, the one whose goal is to influence the game in his team's favor at whatever cost. This translates to looking for duels, dealing out body checks and blows to the head. In her multimedia documentary, Harris reveals ice hockey for the combat sport it is. Boogaard wasn't really on the ice to score, but to delve out punches and to win dirty – with all the repercussions (and concussions) this had for his head. *Punched Out* is a critical journalistic piece that utilizes the principles of hearing both sides and has Harris using the Internet to release her source material. Former *New York Times* Multimedia Editor Andrew DeVigal commissioned the project, and is one of the main speakers at the IDFA Interactive Documentary Conference.



USA, 2011
cross-platform, color

Director: Shayla Harris
Co-director: John Branch, Josh Williams, Marcus Yam
Webdesign: Andrew Kueneman
Production: Shayla Harris for The New York Times
World Sales: The New York Times
Screening Copy: The New York Times

Shayla Harris:
directing debut



USA, 2012
cross-platform, color

Director: Ze Frank
Production: Ze Frank
World Sales: Ze Frank
Screening Copy: Ze Frank
Website: www.ashow.zefrank.com

Ze Frank:
The Show (cross-platform, 2006)
Childhood Walk (cross-platform, 2010)
Young Me Now Me
(cross-platform, 2010)
a.o.
www.zefrank.com

A Show

Ze Frank

INTERNATIONAL PREMIERE

Since his breakthrough in 2001, Internet pioneer and online performance artist Ze Frank created a massive amount of projects in which the participation of his audience often took center stage. One of his most successful and influential projects was *The Show*. Between March 2006 and March 2007, Frank published a new episode every weekday. In April of 2012, after a successful crowd funding campaign, Frank launched the highly anticipated follow-up *A Show*. In Frank's own words, *A Show* is "same same, but different." Three times a week, he reflects on the world around him in short, tightly edited videos. Seated in front of the same open cupboard filled with books and paraphernalia, Frank discusses such divergent subjects as the teen brain, tongues, digital romance and a review of the recent presidential debates. Frank races through his and our world at breakneck speed and full of humor. Yes, it's our world as well, because once again audience participation is key. Every show opens with real questions and stories from the audience, answered by Frank and often followed by intimate and funny collaborative challenges. With *A Show*, Frank has created one of the most unpredictable and human places on the web, which has produced wonderful collaborative artworks, such as animations of viewer-submitted dreams and fears, and a song and accompanying music video on which 2,601 people collaborated.



ntr: speciaal
voor iedereen



NTR op IDFA

De opvolger van Kakiemon

de nieuwe film van Suzanne Raes

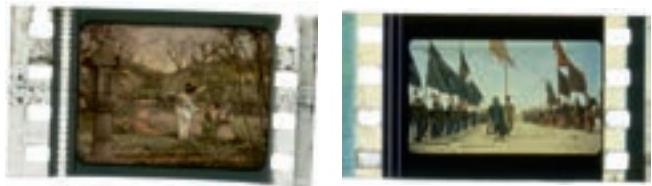
Beware of Mr. Baker

portret van 's werelds beste drummer

Searching for Sugerman

over de grootste onbekende popmuzikant

ntr.nl/uurvandewolf.nl



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COMPETITION PROGRAMS

IDFA DOC U Competition

Twelve films from IDFA's competitive and non-competitive programs have been selected for the IDFA DOC U Competition, aimed at introducing young audiences to documentary cinema. A five-member jury consisting of young people aged 15 to 18 will evaluate the films, nominate three of them and select the winner from these. The IDFA DOC U Award consists of a sculpture and a cash prize of €1,500.

DOC U

DOC U introduces a young audience to documentary cinema. The 12 films are chosen in consultation with young people from the entire IDFA 2012 program. During the festival, a jury consisting of five youngsters aged 15-18 watches and evaluates the 12 selected films. At the awards ceremony on November 23, they present the winner with the IDFA DOC U Award, which consists of a sculpture and a cash prize of €1,500.

IDFA DOC U also offers several special events:

CJP Serves

November 24, 11:00 a.m. – 6:00 p.m., De Brakke Grond, Rode Zaal
 Can't find the forest for the trees in the sumptuous IDFA program? "CJP Serves" offers some relief for members of CJP (the Dutch Culture Youth Pass) with this special program. A selection of four wonderful films is screened, after which there's time for discussion while enjoying traditional Dutch pub food. The selected films are *Alexandra*, *30 Years of Darkness*, *Space in Between* and a Best of IDFA 2012 surprise.

The One Minutes Jr. Awards: Nominees 2012

November 23, 5:45 p.m., Tuschinski 6 (following the DOC U screening of *Charles Bradley: Soul of America*)

Screening of 15 one-minute videos that represent youth voices from countries around the world, produced in a workshop sponsored by UNICEF. The selected filmmakers will also participate in the master class The One Minutes Jr. & IDFA.

Master class: The One Minutes Jr. & IDFA

November 23-24, by invitation only

Over the course of a two-day master class, the 15 youngsters who are nominated for the 2012 One Minutes Jr. Competition and five Dutch participants each create a one-minute film about the "Frequently Asked Questions" in their lives. They come from all over the world: from Armenia to India and from Madagascar to Montenegro. The master class is sponsored by UNICEF with support from Nowhere.

Coolpolitics Talk

November 23, 2:45 p.m., Tuschinski 5

Youth unemployment, taking care of the family business, building a new life: doesn't everybody have the same problems? DOC U and Coolpolitics present a program on the search for the heroes of a new generation. The Coolpolitics Talk is combined with a screening of the DOC U Award-nominated Georgian film *The Machine Which Makes Everything Disappear* by Tinatin Gurchiani.

2012 DOC U Selection

30 Years of Darkness

Manuel H. Martín, Spain, screening in Reflecting Images – Best of Fests
 The incredible story of Manuel Cortés, nicknamed the "Mijas mole," who went into hiding in his own home for 30 years in Spain under Franco.

Alexandra

Sarah Harkink, The Netherlands, screening in the IDFA Competition for Dutch Documentary

Sarah looks up old girlfriends who were with her in "Sector Alexandra" of the Harreveld youth detention facility – with shocking results.

Bravehearts

Kari Anne Moe, Norway/Germany, screening in the IDFA Competition for First Appearance

The first steps into politics of four ambitious Norwegian school students, before and after right-wing extremist Anders Breivik murdered dozens of young people.

Cat's Cradle

Filipa Reis & João Miller Guerra, Portugal, screening in Reflecting Images – Panorama

Joana became a single mother very young. In naturalistically filmed scenes, we see that she still has a very playful character.

Charles Bradley: Soul of America

Poull Brien, U.S.A., screening in the IDFA Competition for Music Documentary

Sixty-two year old former James Brown impersonator is filmed preparing his own immensely successful debut soul album.

Ebb and Flow

Gabriel Mascaro, Brazil/Spain, screening in Reflecting Images – Panorama

An observational portrait of a young deaf father in Recife, Brazil, who works installing car stereos.

The Imposter

Bart Layton, UK, screening in Reflecting Images – Best of Fests
 Documentary meets film noir in this true story of a lost son and a found imposter.

Little World

Marcel Barrena, Spain, screening in the IDFA Competition for First Appearance



Albert is 19 and he's a true lover of life. He won't let his wheelchair stop him from traveling to the other side of the world.

The Machine Which Makes Everything Disappear

Tinatin Gurchiani, Georgia/Germany, screening in the IDFA Competition for First Appearance

A film director's search for the ideal protagonist paints a picture of a modern Georgia still living with the echoes of the Soviet era.

The Queen of Versailles

Lauren Greenfield, USA, screening in Reflecting Images – Best of Fests
During construction of their gargantuan mansion, a billionaire family is struck by the credit crunch and prepares for a new life with disarming naïveté.

Rafea: Solar Mama

Jehane Noujaim & Mona El Daief, U.S.A./Denmark/U.K., screening in the IDFA Competition for Feature-Length Documentary and part of the Why Poverty? program

When a Bedouin named Rafea gets an opportunity to train as a solar engineer in India, she meets great resistance from her unemployed husband and conservative community.

Space in Between

Noelia Nicolás, the Netherlands, screening in the IDFA Competition for Dutch Documentary

Every day, a Romanian woman goes to the back of an Amsterdam jail to talk with her imprisoned boyfriend.

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Tijdens IDFA worden video's van **The One Minutes** als voorfilm vertoond in meerdere filmzalen. De één minuut durende video's hebben het thema '25' en zijn gemaakt door kunstenaars uit verschillende landen wereldwijd. Beeld en Geluid en BMW werken samen om de collectie videokunst The One Minutes, ruim 10.000 video's uit meer dan 100 landen, veilig te stellen voor toekomstige generaties. De samenwerking heeft inmiddels geleid tot een nominatie voor de SponsorRing 2012.



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NON-COMPETITIVE PROGRAMS

Reflecting Images – Best of Fests

Reflecting Images is IDFA's largest non-competitive film program, divided into three sections: Masters, Best of Fests and Panorama. In Best of Fests, the festival is presenting 31 documentaries that have made an impact on the international festival circuit this year.

30 Years of Darkness

30 años de oscuridad

Manuel H. Martín

30 Years of Darkness tells the incredible story of Manuel Cortés, nicknamed the “Mijas mole.” At the end of the Spanish Civil War, the nationalists closed all the borders, and going underground was the only option for hundreds of people who wanted to escape Franco’s repression. For decades, they lived hidden under the floors or behind the walls of their own homes, only too aware that they could be discovered and murdered at any moment. Manuel Cortés, the former socialist mayor of the southern Spanish village of Mijas, was one of them. After a failed escape attempt, he decided to hide in a cramped space in his father’s house. What was intended as a temporary solution, a place he would stay for only a few months, turned into a prison where he would spend the next 30 years of his life. Accompanied by archive footage, a historian, a journalist and one of Cortés’s granddaughters talk about this dark period in Spanish history and the price Cortés paid to save his own skin. Cortés’s experiences are rendered in hand-drawn animations that express the sense of fear and isolation felt by him and those who suffered a similar fate.



Spain, 2011
HDCam, color / b&w, 85 min

Director: Manuel H. Martín
Photography: Dani Mauri
Screenplay: Jorge Laplace
Editing: Carlos Herrera
Sound: Juan Cantón
Music: Pablo Cervantes
Narrator: Juan Diego, Ana Fernández
Animation: Juanma Suárez
Production: Olmo Figueredo González-Quevedo for La Claque Metalica
Co-Production: IrusoIn, PIZZEL 3D
World Sales/Screening Copy: Java Films
Involved TV Channels: TVV, Canal Sur, Canal+, ETB
Website: www.30yearsofdarkness.com

Manuel H. Martín:
Unknown Bécquer (2010)

DOC U



USA, 2012
HDCam, color, 93 min

Director: Sylvia Caminer
Photography: Douglas Bachman
Editing: David Dean
Production: Sylvia Caminer & Melanie Lentz-Janney for Yellow Rick Road Productions
Executive Production: Dancy Myers
World Sales: Films Transit International Inc.
Screening Copy: Films Transit International Inc.
Website: www.rickspringfielddoc.com

Sylvia Caminer:
Tanzania: A Friendship Journey (2011)

An Affair of the Heart

Sylvia Caminer

EUROPEAN PREMIERE

Rick Springfield was a big star in the 1980s, when he had 17 Top 40 hits, sold 19 million records, and had a role in the TV soap *General Hospital*. Then, in 1990, he completely withdrew from music for an entire decade, and many saw him as nothing more than a footnote in pop history. But as this story of unabated fandom shows, this isn’t exactly the case. Millions of loyal fans still follow Springfield’s every move. Now in his sixties, Rick still plays around 80 concerts year. And he causes many a heart (mostly women’s, but also some men’s) to flutter, with his bare chest, his hit classic “Jessie’s Girl,” and his signature move of smashing a bunch of roses against the strings of his guitar. For his hardcore fans, loving Springfield is an all-consuming, even religious experience. In Rick, they find their soulmate, an escape from their humdrum lives or the strength to get over a trauma. And that love is mutual, because Springfield makes short surprise visits to his most loyal fans, goes bowling with them or invites onstage. “It’s all about connection,” concludes Springfield, visibly delighting in their unconditional devotion.



UAE, Syria, France, 2012
HDCam, color, 122 min

Director: Hala Alabdalla
Photography: Hala Alabdalla, Pierre Dupouey, Sabine Lancelin
Editing: Dominique Pâris
Production: Hala Alabdalla for Ramad Films, Frédéric Féraud for Les productions de l'oeil sauvage
World Sales: Wide Management
Screening Copy: Les productions de l'oeil sauvage
Involved TV Channel: Images Plus

Hala Alabdalla:
I Am the One Who Brings Flowers to Her Grave (2006)

As If We Were Catching a Cobra

Comme si nous attrapions un cobra

Hala Alabdalla

EUROPEAN PREMIERE

Inspired by events surrounding the Danish Mohammed cartoons, Syrian filmmaker Hala Alabdalla interviews political cartoonists in Egypt and Syria about the tension caused by their work. What starts as a documentary about cartoons in the Middle East takes another turn when the Arab Spring arrives in both countries. From her studio in Paris, Alabdalla makes additional comments on the events in voice-over. The cartoonists talk at length about the tradition of political illustrations, their battle with censorship and their struggles to keep irony and rebellion alive under authoritarian regimes. After the protests, the director gets in touch with them again, asking them in what way the revolution has influenced their lives and work. Some of them actively participated in the protests and didn't come away unscathed. They reflect on their fears, the dangers of the uprising and the euphoria that came with the sudden freedom of expression. The interviews are combined with personal scenes of Alabdalla as she follows the revolution through social media, on her computer screen back in Paris.



Germany, 2012
DCP, color, 104 min

Director: Marc Wiese
Photography: Jörg Adams
Screenplay: Marc Wiese
Editing: Jean-Marc Lesguillons
Production: Axel Engstfeld for Engstfeld Film GmbH
World Sales: Global Screen
Screening Copy: Global Screen
Involved TV Channel: ARD/WDR
Website: www.camp14-film.com

Marc Wiese:
Escape Into Death (2002)
Radovan Karadzic:
Most Wanted? (2004)
Warkids – Youth in Palestine (2005)
Kanun – Blood for Honour (2007)
The Picture of the Napalm Girl (2009)
a.o.

Camp 14: Total Control Zone

Marc Wiese

"A human life in the camp was worth the same as that of a fly." These are the words of a former guard at a North Korean labor camp, though nowadays he is the very picture of affability. The guard plays only a minor role in *Camp 14*. The film's protagonist is a young man born in a similar camp who grew up as a forced laborer. At the age of 23, he managed to escape to South Korea, where he was rigorously interrogated by the secret service. Once out of the camp, he at first felt like he was from outer space. Dressed in a red T-shirt in his austere furnished Seoul home, he talks about the horrors of the camp. Judging by his facial expression, one might think he was unaffected, but there are occasional long pauses in his account and moments when he halts completely, such as when he describes how he was forced to betray his blood relatives and witness the execution of his mother, his father at his side. He also shows how his arms have been mutilated by torture. Restrained animated scenes reproduce events within the camp. Although he initially thought the outside world was a paradise, he now believes that "It's all about money. It's odd, but more people are committing suicide here than in the camp. I miss the purity of my heart."

The Central Park Five

Ken Burns, David McMahon, Sarah Burns

In April 1989, five black and Hispanic teenagers from Harlem were arrested for the brutal assault and rape of a white woman in Central Park. The youths confessed and were sentenced to long prison terms. While the last of them was still incarcerated, a serial rapist also serving time admitted that he – and he alone – had committed the crime against the Central Park Jogger, as the victim was referred to in the media. *The Central Park Five* gives a detailed reconstruction of the crime and the punishments meted out. The City of New York refused to cooperate with the making of the film, but the accused speak freely in front of the camera (except for one, who can be heard on tape but who didn't want to be filmed). Jump cuts create an energetic narrative rhythm, and archive footage illustrates the highly inflammatory media coverage, typified by premature and prejudicial reactions. Mayor Ed Koch, Governor Mario Cuomo and businessman Donald Trump stoked the flames, and these were fanned further by the atmosphere of wild criminality that characterized New York in those days. In hindsight, it is amazing how easily the five young men were convicted: none of them could possibly have been at that place at that time, and no DNA matches were found on the unconscious victim (who after recovering remembered nothing of the attack). All of this raises serious issues concerning the criminal investigation and the American justice system, where getting to the truth seems subordinate to making an emotional impact.



USA, 2012
DCP, color, 119 min

Director: Ken Burns, David McMahon, Sarah Burns

Photography: Anthony Savini, Buddy Squires

Screenplay: Ken Burns, David McMahon, Sarah Burns

Editing: Michael Levine

Music: Doug Wamble

Production: Ken Burns & David McMahon & Sarah Burns for Florentine Films

Screening Copy: Florentine Films

Ken Burns:
Brooklyn Bridge (1981), The Shakers: Hands to Work, Hearts to God (1984), The Statue of Liberty (1985), Huey Long (1985), The Congress (1988), Empire of the Air: The Men Who Made Radio (1991), Lewis & Clark: The Journey of the Corps of Discovery (1997), Frank Lloyd Wright (1998), Mark Twain (2001), Horatio's Drive: America's First Road Trip (2003), Unforgivable Blackness: The Rise and Fall of Jack Johnson (2004), a.o.

David McMahon:

directing debut

Sarah Burns:

directing debut



Canada, China, 2012
DCP, color, 93 min

Director: Yung Chang

Photography: Sun Shaoguang

Editing: Xi Feng, Hannele Halm

Sound: Fan Liming

Music: Olivier Alary

Production: Yi Han & Zhao Qi for YuanFang Media, Bob Moore & Peter Wintonick for EyeSteelFilm

Executive Production: Mila Aung-Thwin & Daniel Cross for EyeSteelFilm, Lixin Fan for YuanFang Media

World Sales: CAT&Docs

Screening Copy: EyeSteelFilm

Yung Chang:
The Fish Market (fiction, 2002)
Earth to Mouth (2003)
Up the Yangtze (2007)
Ali Shan (2009)
The Fruit Hunters (2012)

Awards: Special Jury Prize Best Cinematography Documentary VC Fest – Los Angeles Asian Pacific Film Festival, Best Feature Film Milano Film Festival, Best Documentary Feature Asian Film Festival Dallas

China Heavyweight

Yung Chang

Chinese-Canadian director Yung Chang made his debut in 2007 with the award-winning documentary *Up the Yangtze*, about the construction of a huge dam that forced two million people to move. *China Heavyweight* also takes place in modern China. In the province of Sichuan, former professional boxer Qi Moxiang scouts talented young boxers from poor rural areas. If these children are prepared to go to the extreme, they may one day represent their country. A successful boxing career can be a way of escaping poverty. This documentary follows Qi and two of his pupils in their dream of becoming champs. Their goal requires ironclad discipline and endless perseverance, which not everyone has. The two boys face many obstacles on their uneven teenage path, and have to make some tough decisions: to one day represent their country at the Olympics as an amateur boxer, or go for the financial rewards of a professional career. In the meantime, Qi is increasingly tempted to have just one more big fight himself. Can he live up to expectations? *China Heavyweight* is a beautifully filmed observational documentary about the future of a very Western sport in a country in which, for young people, the collective no longer automatically comes first.



Brazil, Sweden, 2012
DCP, color, 74 min

Director: Sara Broos
Photography: Sara Broos
Editing: Sara Broos
Production: Sara Broos for Alma Film
Co-Production: Film i Värmland
Screening Copy: Alma Film
Involved TV Channel: SVT

Sara Broos:
directing debut

Awards: Dragon Award
Best Swedish Documentary
Gothenburg Film Festival

For You Naked

För dig naken

Sara Broos

One of Sweden's greatest modern painters, Lars Lerin, struggled for decades with phobias and the addiction to alcohol and pills that came along with them. After a long time in detox, he meets the Brazilian dancer Junior online and decides to invite him to Sweden. They start an affair despite being unable to speak a word of each other's language. Lerin's stepdaughter Sara Broos films the search for love and self-acceptance that follows. She shows the artist at his most vulnerable: ecstatically happy when he and Junior first meet each other in person; befuddled and panicky when, soon after, he feels trapped in the relationship, asking himself if he's really worthy of another person's love. Good-natured Junior is unembarrassed as he reveals his feelings to the camera. Lars's unstable behavior puts his patience to the test, but Junior is far less haunted by ghosts from the past and continues to be hopeful about the future of their relationship. Broos was given access to Lerin's diaries, and she uses a powerful soundtrack – a perfect match for the vast Swedish landscape in which Lars lives – to tell this modern love story.



Argentina, 2012
HDcam, color, 94 min

Director: José Luis García
Photography: José Luis García
Editing: Alejandra Almirón, Alejandro Carrillo Penovi, José Luis García
Music: Axel Krygier
Narration/Narrator: José Luis García
Production: José Luis García
Executive Production: Gabriel Kameniecki
World Sales: Taskovski Films Ltd.
Distribution for the Benelux: IDFA Fund
Screening Copy: Gabriel Kameniecki
Involved TV Channel: Turner Broadcast

José Luis García:
Cándido López – Los campos de batalla (2005)

Awards: Audience Award BAFICI

idfa fund

The Girl from the South

La chica del sur

José Luis García

This is the personal tale of Argentine filmmaker José Luis García, who falls under the spell of a passionate South Korean activist in North Korea during the 1980s. His personal voice-over and the footage he shot at the time paint a picture of the once highly controversial Lim-Su Kyung, known to her supporters as "the flower of unification." Back in Argentina, the fearless activist stays on García's mind, but he waits for years for the right moment to make a film about her. When he meets a Spanish interpreter from North Korea, he manages – with great difficulty – to get in touch with the activist. Hoping to get an answer to pressing questions (How did she manage to cross the border between the two Koreas at the time? What does she think about the evolution of communism worldwide?), he allows himself to be drawn into her busy social life in South Korea. We meet her family, we meet her friends at the karaoke bar, and we hear about her son, who died at a very young age. Politically, however, she remains inscrutable. "I don't have an ideology. That's something that people made up." When García finally lands the interview he has been waiting for so long, we wonder whether his questions will get answered.

A Girl Like Her

Ann Fessler

EUROPEAN PREMIERE

Between 1945 and 1973, 1.5 million unmarried American girls gave up their children for adoption – because “nice girls” didn’t get pregnant out of wedlock. Decades later, we discover just how traumatic an experience this was, and how big an impact it has had on the rest of their lives. Back then they had no voice, but now director Ann Fessler lets about a hundred women have their say. Their anonymous stories vary, but many ingredients are common to them: feelings of shame, ignorance, ruined family relationships, a wasted future, and sorrow about separation from their child. The stories are accompanied by archive footage from the 1950s and 1960s: from cheerful public service announcements to prim-and-proper movie excerpts and TV ads. They form a huge contrast with the poignant experiences being shared. Fessler has been focusing on women’s issues and adoption since 1989, when she was approached by a woman who suspected that she was her lost daughter. Though she was indeed adopted, Fessler turned out not to be the woman’s daughter but was touched by the story nonetheless. The film’s combination of poignant interviews, clear construction, and contrasting imagery of the “American dream” provides insight into the women’s traumas and makes them palpable. “What will the neighbors think?” is a recurring theme, and its pressure impacts heavily on each of the stories. It’s no coincidence that many women say, “I never wanted to give up my baby; my baby was taken from me.”



USA, 2011
HDcam, color / b&w, 48 min

Director: Ann Fessler
Photography: Dennis Goulden
Editing: Ann Fessler, Mary Lampson
Sound: Mike Reid
Music: Mike Reid, Jacqueline Schwab
Production: Ann Fessler for Circle A Studio
Screening Copy: Circle A Studio
Website: www.agirllikeher.com

Ann Fessler:
directing debut

Awards: Grand Prize Providence Film Festival Award Rhode Island International Film Festival



Switzerland, 2012
DCP, color / black-and-white, 77 min

Director: Sophie Huber
Photography: Seamus McGarvey
Editing: Jason Brandenberg, Angelo Corrao, Russell Greene
Sound: Roland Widmer, Stefan Willenegger
Production: Christian Davi & Christof Neracher & Thomas Thümena for Hugofilm Productions
Co-Production: Chiemi Karasawa
World Sales: First Hand Films
Screening Copy: First Hand Films
Involved TV Channel: SRF Schweizer Radio und Fernsehen

Sophie Huber:
directing debut

Harry Dean Stanton: Partly Fiction

Sophie Huber

Partly Fiction is an impressionist film portrait of iconic Hollywood actor Harry Dean Stanton, who is now 86 years old and has around 250 film titles to his name. Excerpts from his most important roles – in *Alien*, *The Straight Story*, *Cool Hand Luke* and *Paris, Texas* – are alternated with intimate moments at Stanton’s home, or with director Sophie Huber cruising around nighttime Los Angeles. Stanton reminisces once in a while, but much like his most memorable character Travis in Wim Wenders’s classic *Paris, Texas*, he’s not a big talker. He’d rather visit the bar where he has been a regular for 42 years, or sit in the comfort of his own home playing his heartbreakingly versions of American blues and folk songs such as “Blue Moon” and “Tennessee Whiskey”. He makes music with actor, musician and good friend Kris Kristofferson, and muses on the fact that he never seriously pursued a career in music. Fellow figures from the film world including Wim Wenders and Sam Shepard talk about Stanton’s exceptional talent. And David Lynch – with whom Stanton made six films – drops by for a refreshing interview as well. All this is brought together in elegant monochrome and color photography by acclaimed cinematographer Seamus McGarvey, providing a fitting tribute to this wayward “Forrest Gump of Hollywood,” as Stanton’s assistant describes him.



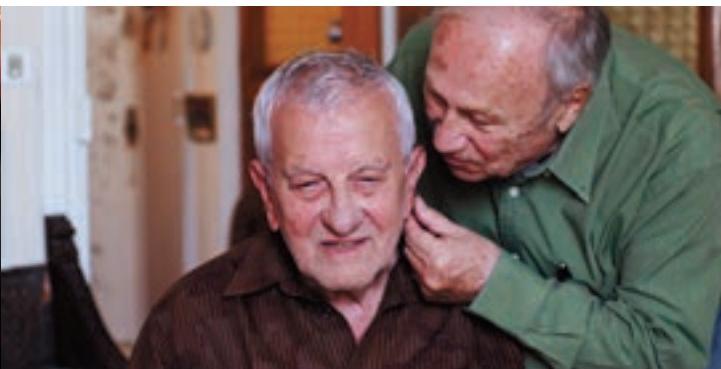
UK, 2012
HDCam, color, 91 min

Director: Bart Layton
Photography: Erik Alexander
Wilson, Lynda Hall
Editing: Andrew Hulme
Music: Anne Nikitin
Production: Dimitri Doganis for Raw TV Ltd
Executive Production: John Battsek for Passion Pictures, Simon Chinn for Red Box Films
World Sales: Protagonist Pictures
Screening Copy: Protagonist Pictures
Website: www.impostorfilm.com

Bart Layton:
Becoming Alexander (2005)
Banged Up Abroad (2006)
16 for a Day (2006)
a.o.

Awards: Knight Foundation
Grand Jury Prize Miami
International Film Festival

DOC U



France, 2012
DCP, color, 110 min

Director: Sébastien Lifshitz
Photography: Antoine Parouty
Editing: Tina Baz, Pauline Gaillard
Sound: Yolande Decarsin, Philippe Mouisset
Production: Bruno Nahon
for Zadig Productions
World Sales: Doc & Film International
Distribution for the Netherlands:
Cinéart Nederland BV
Screening Copy: Doc & Film International

Sébastien Lifshitz:
Les corps ouverts (fiction, 1998)
Presque rien (fiction, 2000)
La traversée (2001)
Wild Side (fiction, 2004)
Plein sud (fiction, 2009)
a.o.

The Imposter

Bart Layton

This hair-raising docu-thriller brings together the life stories of two apparently very different people. First up is the story of American Nicholas Barclay, who disappears under mysterious circumstances at the age of 13, never to be heard from again. Almost equally mysteriously, a confused young man turns up in Spain several years later, releasing Nicholas's family from their despair by making the impossible a reality. But how on earth did he manage it? When all the pieces of the puzzle are in place an entirely new perspective emerges, one that will have you on the edge of your seat. And as if all this story's bizarre twists and turns weren't enough, documentary filmmaker Bart Layton goes a step further by exploring the boundaries of the genre, interweaving interviews with reenacted conversations and events. The viewer is drawn into a game in which perception is continually put to the test. In this way, and on several levels, *The Imposter* poses questions about how our reality is constructed and how susceptible to manipulation our judgment is.

The Invisibles

Les invisibles

Sébastien Lifshitz

Society's "invisibles" are the homosexual men and women born during the Interbellum. The interviewees (we only learn their first names) form a random cross-section of that pioneering, fearless generation that fought for openness about sexual nature – both in cities and in rural areas. They started with their families and friends, and later, especially from 1968 onwards, they took to the streets as well. All of them had to struggle in their younger days against the shame, the confusion and the heartless rejection by a society holding on to the idea that homosexuality was a mental illness. Director Sébastien Lifshitz gives his protagonists the opportunity to tell their personal stories, and they ensure that *The Invisibles* is a colorful and intimate portrait. The older people talk emotionally about their childhood, their teen years, and ultimately their struggle for emancipation. The anecdotes are illustrated with nostalgic archive footage, as well as personal photos and videos. Strikingly enough, the subjects all talk about having had a pampered, happy youth. Only during their teenage years, when they were searching for their own identity and sexuality, were they confronted with bullying and intolerance. The stories crisscross one another, ultimately bringing to the fore the happiness they found, as we see in images from their lives today.

Last Call at the Oasis

Jessica Yu

Director Jessica Yu follows in the tradition of *An Inconvenient Truth* and *Food, Inc.*. She focuses on the neglected problem of impending global water shortages. The fountains and swimming pools in the desert city of Las Vegas, for example, are gradually guzzling the Hoover Dam reservoir dry. The film also addresses the continuing pollution of water, and we discover that the lawyer Erin Brockovich (played by Julia Roberts in the 2000 biopic about her battle) is still fighting the same case for countless residents who developed cancer as a result of poor water treatment legislation. Various scientists and environmental experts have their say, and Yu intersperses a good amount of news footage and archive material. But there is also time for more personal stories, such as the one about Lynn, a farmer in Michigan who is battling the pollution of drinking water in her neighborhood. One organization is experimenting with selling water recycled from the sewers – but how do you turn that into an attractive proposition? The film is an urgent wake-up call, showing people's carelessness with drinking water all over the world. Even Israel's holy Jordan River is suffering – its waters are heavily polluted, but that doesn't stop thousands of pilgrims from going there for full-immersion baptisms.



USA, 2012
video, color, 95 min

Director: Jessica Yu
Photography: Jon Else
Screenplay: Alex Prud'homme, Jessica Yu
Editing: Kim Roberts
Music: Jeff Beal
Production: Elise Pearlstein
for Participant Media
Executive Production: Carol Baum,
David Helpman, Jeff Skoll & Diane
Weyermann for Participant Media
World Sales: Ealing Metro International
Screening Copy: Ealing Metro International
Website: www.lastcallattheoasis.com

Jessica Yu:
 The Conductor (fiction, 1994)
 The Living Museum (1998)
 Protagonist (2007)
 Ping Pong Playa (fiction, 2007)
 The Kinda Sutra (2009)
 a.o.



France, 2011
HDcam, color, 117 min

Director: Clémence Ancelin
Photography: Clémence Ancelin
Screenplay: Clémence Ancelin
Editing: Laureline Delom
Sound: Clémence Ancelin,
Mallah Mélé Boukar
Production: Clémence Ancelin for L'Util,
Emmanuel Deswarre for Fin Avril
Screening Copy: Fin Avril

Clémence Ancelin:
 Soulflumine / Tabacule / Filombrile
(fiction, 2001)
 The Mysterious Sub-Suzonite People
(fiction, 2003)
 The Curriers of Brazil (fiction, 2005)
 Roly-Poly Video (fiction, 2007)
 Madame (fiction, 2008)
 Victoria (fiction, 2009)

Awards: Intangible Heritage
Award International Documentary
Film Festival Cinéma du Réel

Living / Building Habiter / construire

Clémence Ancelin

We don't need a road to be able to move, says a Chadian nomad. The desert is his backyard, and he knows every tree and bush in it. Just like him, many desert people don't see any use for a broad, paved road. Yet the road must be built, and a trip that used to take three hours will only take 30 minutes once it's finished. *Living/Building* takes a thorough look at every aspect of the project. Construction workers and people from nearby villages speak on camera. Many young people left their homes in the area to earn money for their families. Now, thanks to the road, there's plenty of work here, too. But it's being performed by outsiders of both European and African extraction. Oddly, the latter are housed in different circumstances and camps than their European counterparts: there is a very clear hierarchy. The people briefly say something about themselves, but they are portrayed mostly in images. It gradually becomes clear that even as it is being built, the road is bringing the city and modernity ever closer. This is sure to have an effect on a population that lived in isolation until very recently.



USA, 2012
HDCam, color, 69 min

Director: Kahlil Hudson, Tyler Hughen
Photography: Kahlil Hudson, Tyler Hughen
Editing: Alex Jablonski
Music: Doug Major
Production: Alex Jablonski for Finback Films
Screening Copy: Finback Films
Website: www.lowandclear.com

Kahlil Huson:
directing debut

Tyler Hughen:
directing debut

Awards: Audience Award South
by South West Film Festival

Low & Clear

Kahlil Hudson, Tyler Hughen

EUROPEAN PREMIERE

Friends J.T. van Zandt and Alex Hall share a passion for fishing, but are as different from one another as night and day. For J.T., fishing is a form of meditation: he finds peace on the water. For Alex, fishing means constantly chasing the kick of ever bigger fish. He has had himself photographed with his catches thousands of times. The way they fish reflects the two men's characters, and this resonates in the way the film is made. When the camera follows J.T., everything is soft and slow, both in terms of sound and images. When the focus is on the unpredictable Alex, the succession of jerky shots is almost impossible to keep up with and we hear the deafening sound of a chainsaw. During a winter fishing trip in Canada, the two adventurers find out that their lives are drifting further and further apart. On the water surrounded by the snow-capped Canadian mountains and in the stuffy little motel room, the differing lifestyles and characters of the two men increasingly clash. The documentary is a humorous and moving portrait of two headstrong men who won't admit they are locked in fierce competition with one another. Will this be their last fishing trip together?



Ireland, 2012
HDCam, color, 71 min

Director: Seán Ó Cualáin
Photography: Reamonn Mac Donncha
Editing: Daithí Connaughton
Music: Mike McGoldrick
Narrator: Fionnula Flanagan
Production: Eamonn Ó Cualáin for Sónata
Executive Production: Alan Maher for Irish Film Board
World Sales: Cargo Film & Releasing
Screening Copy: Sónata
Involved TV Channel: TG4
Website: www.menatlunchfilm.com

Seán Ó Cualáin:
Uprooted (2006)
Máirtín Ó Cadhain: King
of Words (2006)
a.o.

Men at Lunch

Lón sa spéir

Seán Ó Cualáin

EUROPEAN PREMIERE

Eleven ironworkers eat their lunch sitting on an iron beam. They don't seem to care that their feet are dangling in the air high above New York, with Central Park and a foggy Manhattan in the depths below them. Everybody knows the photograph "Lunch atop a Skyscraper," taken during construction of the RCA Building at Rockefeller Center in 1932. The image became an icon of the Great Depression. But its backgrounds remain mysterious: despite extensive research, neither the 11 men nor the photographer have been definitively identified. When director Seán Ó Cualáin stumbled upon a copy of the picture in a pub in a small Irish hamlet, with a note that two of the men came from that village, he decided to delve into the history of the photo. The resulting film gives new depths to the iconic image – even in a literal sense, through digital manipulations of the original. Narrated by actress Fionnula Flanagan, we travel to the Rockefeller archives (which store many more images of derring-do during construction) and the Corbis archive, which houses the original glass plate photo. We also visit experts such as documentary filmmaker Ric Burns and photographer Joe Woolhead, who follows in the footsteps of his anonymous predecessors as he documents the current rebuilding of the World Trade Center.

No Man's Zone

Mujin chitai

Toshi Fujiwara

The disaster at the 40-year-old nuclear plant on the coast near Fukushima, Japan took place on March 11, 2011. Within 24 hours, the authorities ordered the evacuation of the area within a 12-mile radius from the plant. Toshi Fujiwara traveled through this no man's zone and the surrounding area, which people didn't leave despite the elevated levels of radiation. Just 40 days after the disaster, he meets people who still have to be evacuated, and others who have no choice but to keep living near the nuclear plant. There's the farmer with empty stables, and the elderly couple who have to rebuild their destroyed home with their own hands. He hears stories about a dead family member whose body lay in the open air for 75 days because nobody dared enter the area, and about a farmer who lived unprotected for two months in a place where the radiation was three times as high as in the evacuated area. "The parliament is taking us for fools," he says. Fujiwara recorded the echoes of the enormous destruction that never made the news. According to the voice-over, "We've become addicted to images of destruction, but when there are no images at all, the situation becomes even more disastrous."



France, Japan, 2011
DCP, color, 105 min

Director: Toshi Fujiwara
Photography: Takanobu Kato
Editing: Isabelle Ingold
Sound: Masaru Usui
Music: Barre Philips
Narrator: Arsinée Khanjian
Production: Valérie-Anne Christen for Aliocha Films, Denis Friedman for Denis Friedman Productions
World Sales: Doc & Film International
Screening Copy: Doc & Film International

Toshi Fujiwara:
Independence: Around the Film 'Kedma' a Film by Amos Gitai (2002)
Cinema Is About Documenting Lives: The Works and Times of Noriaki Tsuchimoto (2007)
Fence: Part One Lost Paradise / Part Two Fragmented Stratum (2008)
a.o.

One Day After Peace

Yom Achad Achari Hashalom

Erez Laufer, Miri Laufer

This documentary shows a mother's emotional search for reconciliation with the Palestinian sniper who killed her son in an attack on a police post in the Israeli-occupied territories. On a personal level, Robi Damelin tries to get in touch with her son's murderer through a letter, but she also wants to place her own loss in a wider context. 'I have been working for co-existence all my life.' That's why Damelin, who emigrated from South Africa to Israel in 1967, returns 40 years later to her homeland to find out if she, in her grief, can learn something from the reconciliation methods used in South Africa to tackle that nation's Apartheid past. The South African Truth and Reconciliation Commission was set up in 1996, its goal to exchange amnesty for truth. Damelin meets victims and perpetrators who found reconciliation, and finds out that people are capable of both atrocities and great things. *One Day after Peace* carefully intertwines and balances the various viewpoints, news footage and narratives, doing justice to the complexity of seemingly irreconcilable conflicts.



Israel, South Africa, 2012
HDcam, color, 86 min

Director: Erez Laufer, Miri Laufer
Photography: Erez Laufer
Editing: Miri Laufer
Production: Erez Laufer for Erez Laufer Films Ltd
Co-Production: Steven Markovitz
World Sales: Cinephil
Screening Copy: Erez Laufer Films Ltd
Involved TV Channels: Channel 8, TV3
Website: www.onedayafterpeace.com

Erez Laufer:
Don't Cry for Me in Edinburgh (1996), Zehava Ben (1997), Total-Loss (2000), Threads – by Rina Sheinfeld (2001), Mike Brant: Laissez-moi t'aimer (2003), Cry of the Owl (2005), The Darien Dilemma (2006), Rafting to Bombay (2009), a.o.

Erez Laufer & Chris Hegedus:
Jimi Hendrix at Woodstock (1993)

Miri Laufer:
directing debut

Awards: Best Research
The Tel Aviv International Documentary Film Festival



USA, Lithuania, 2012
HDcam, color / b&w, 91 min

Director: Marius Markevicius
Photography: Jesse Feldman
Screenplay: Marius Markevicius, Jon Weinbach
Editing: Dan Marks
Music: Dustin O'Halloran
Production: Marius Markevicius, Jon Weinbach
Co-Production: Jennifer Cochis, Linas Ryskus
Screening Copy: Sorrento Productions
Website: www.theotherdreamteam.com

Marius Markevicius:
Undisclosed (fiction, 2005)
The Last Supper (fiction, 2006)

The Other Dream Team

Marius Markevicius

INTERNATIONAL PREMIERE

During the basketball championship of the 1988 Olympics in Seoul, the Soviet Union pulled off a massive upset, defeating the United States in the game they had dominated for decades. This was not about to happen again: four years later, the Americans sent the Dream Team to Barcelona, composed of flashy stars from the NBA. The Soviet Union was no more, but under the flag of the Commonwealth of Independent States, a team made up of players from Russia and other former Soviet satellites participated in the games. The majority of the players from four years earlier had come from Lithuania, which seceded from Russia in 1990. In the semifinals, the Lithuanians didn't stand a chance against the American Dream Team, which won gold and stood as a symbol of glamour and excess. But then Lithuania, with some colorful support from the American band the Grateful Dead, defeated archrival CIS in the fight for the bronze metal. *The Other Dream Team* tells the story of the proud Lithuanians, who used their national sport to give their former repressor a taste of its own medicine, rediscovering their cultural identity in the process. It all goes back to 1940, when Stalin occupied the Baltic States and deported portions of the population to Siberia. The Lithuanians were playing basketball there as well.



USA, 2012
HDcam, color, 84 min

Director: Kristi Jacobson, Lori Silverbush
Photography: Daniel B. Gold, Kirsten Johnson
Editing: Madeleine Gavin, Andrea B. Scott, Jean Tsien, A.C.E.
Music: T Bone Burnett, The Civil Wars
Production: Julie Goldman, Ryan Harrington, Kristi Jacobson, Lori Silverbush
Executive Production: Tom Colicchio, Jeffrey Lurie, Jeff Skoll, Christina Weiss Lurie, Diane Weyermann for Participant Media
World Sales: Submarine Entertainment
Screening Copy: Participant Media

Kristi Jacobson:
American Standoff (2002)
Toots (2006)
Lori Silverbush & Michael Skolnik:
On the Outs (fiction, 2004)

A Place at the Table

Kristi Jacobson, Lori Silverbush

Around 49 million Americans struggle with the problem of not knowing where their next meal is going to come from. The stories of three people from Colorado, Pennsylvania and Mississippi shed light on the underlying causes of this huge problem. Rosie is so hungry that she can't concentrate on schoolwork. Young Tremonica is severely overweight and suffering from asthma because of the cheap high-calorie food she gets at home – but it's the only food her mother can afford. And Barbie, a single mother of two, struggles to get nourishing food for her young ones. Fresh products are very expensive – especially if you're trying to survive on minimum wage or food stamps – but in some areas of the United States, they're not even available if you have the money to pay for them. Take Barbie, for example: she has to travel a full hour to buy fruits and vegetables. Politicians have been condemning hunger since the 1970s, but the figures have kept rising all the while. As we watch the detrimental impact of malnutrition on the physical and mental development of Rosie, Tremonica and Barbie's children, the film highlights various social, economic and cultural causes. They range from the subsidy system for food production (84 percent goes to soya beans, corn, cotton, cereals and rice, while only one percent goes to fruits and vegetables) to the emphasis on individual responsibility and private assistance.

The Queen of Versailles

Lauren Greenfield

A graying man, a buxom blond and gaudy furnishings: all familiar fare in the countless real-life soaps about the super-rich. Nonetheless, the wealth of the Siegel family outdoes just about anything we've seen before. The film begins in 2007, as David and Jackie Siegel begin work on their new home: a mansion in the style of Versailles, complete with sushi bar, bowling alley and Louis XIV antiques, which at a whopping \$100 million is set to become the largest residence in the United States. Businessman David Siegel made billions on his timeshare empire and ensures the 20-year-younger Jackie doesn't want for a thing. This beaming former Miss Florida and mother of eight takes us along in her life of speedboats and private jets. In separate interviews, the disarmingly unworldly couple talk about their humble beginnings, how they met, the glories of timeshare and the various aspects of poverty and wealth. But then reality invades their fairy tale in the form of the credit crunch. The Siegel's company falls victim to the economic crisis, thousands of employees lose their jobs and bankruptcy looms. The family is forced to economize: a dozen nannies are fired and the still uncompleted "Versailles" is put up for sale. Before long, the Siegels' marriage is feeling the pressure as well.



USA, 2012
DCP, color, 100 min

Director: Lauren Greenfield

Photography: Tom Hurwitz

Editing: Victor Livingston

Sound: Mike Jones

Music: Jeff Beal

Production: Frank Evers & Lauren Greenfield for Evergreen Pictures, Dan Cogan for Impact Partners, Danielle Renfrew

Co-Production: Candescents Films, Plus Pictures

World Sales: Evergreen Pictures

Screening Copy: Evergreen Pictures

Involved TV Channels: VPRO, BBC, DR

Lauren Greenfield:
THIN (2006)
Kids + Money (2008)
Beauty CULTure (2011)

www.laurengreenfield.com

Awards: Directing Award
Documentary Sundance Film Festival, Jury Award Best Director
RiverRun International Film Festival

Pitched at the Forum 2010

DOC U



Spain, 2012
DCP, color, 81 min

Director: Pablo Iraburu, Migueltxo Molina

Photography: Raúl de la Fuente

Screenplay: Pablo Iraburu, Migueltxo Molina

Editing: Pablo Iraburu, Migueltxo Molina

Sound: Ernesto Santana

Music: Mikel Salas

Production: Itziar Garcia & Marga Gutiérrez & Pablo Iraburu for Arena Comunicación Audiovisual, Igor Otxoa for Txalap.Art

Screening Copy: Arena

Comunicación Audiovisual

Involved TV Channels: TVE, ETB

Website: www.puravidatheridge.com

Pablo Iraburu, Raúl de la Fuente, Harkaitz Martínez de San Vicente & Igor Otxoa:
Nómada TX (2006)

Migueltxo Molina:
directing debut

Awards: Serbitzu Saria Award
San Sebastian Film Festival

Pitched at the Forum 2010

The Ridge

Pura vida

Pablo Iraburu, Migueltxo Molina

INTERNATIONAL PREMIERE

The south wall of Mount Annapurna in the Nepalese Himalayas is known among climbers as the most dangerous climb in the world. To reach the mountain's summit at over 8,000 meters above sea level, mountaineers have to traverse a seven-kilometer-long ridge at 7,500 meters – an impossible task, especially for "pure" climbers who brave the thin air without oxygen tanks. So when experienced Spanish climber Iñaki Ochoa de Olza falls seriously ill while crossing the ridge in 2008, his hopes are slim. After his climbing partner Horia Colibasanu sounds the alarm, 12 fellow climbers from all over the world (Switzerland, Kazakhstan, Russia and the United States) mount a highly dangerous rescue operation. This exciting and gorgeously photographed film travels the world to let these 12 rescuers tell their stories in their home environments. Archive footage and photographs combine in a reconstruction of the rescue attempt, and we also learn about their motivations for climbing. Why would they risk their lives to reach these mountaintops? Whatever the result of the rescue will be, these 12 heroes show us that the human spirit is alive and well.



USA, 2012
DCP, color, 102 min

Director: Rodney Ascher
Photography: Rodney Ascher
Editing: Rodney Ascher
Sound: Ian Herzog
Music: William Hutson, Jonathan Snipes
Production: Tim Kirk for Highland Park Classics
World Sales: The Film Sales Company
Screening Copy: The Film Sales Company
Website: www.room237movie.com

Rodney Ascher:
directing debut
www.rodneyascher.com

Room 237

Rodney Ascher

This film is an inquiry in nine parts into Stanley Kubrick's classic 1980 film *The Shining*. It explores the symbolism of everything from tins of baking powder in the background to subliminal messages in cloud formations. Is *The Shining* about the Holocaust, is it about the slaughter of Native Americans by white colonists, or is it Kubrick's confession about his part in NASA's staging of the landing on the moon? By charting and guiding us into Kubrick's labyrinth, the film brings the viewer into a new labyrinth, one with an endless number of false turns and dead ends. Various analysts get a chance to speak, including a journalist, a film archivist, a historian and a filmmaker. Their voice-overs accompany footage from *The Shining* and other works by Kubrick. There are also scenes from classics such as *My Fair Lady* and *All the President's Men*, as well as animated maps of the Overlook Hotel, where *The Shining* was shot. It is left up to the viewer to decide which of the observations, hidden messages and far-reaching theories stand up to closer inspection. The title of *Room 237* refers to the secret dream room in Kubrick's film. It is an ode to the masterpiece, to the creative interpretation of imagery and to the pleasure of watching.



USA, 2012
HDcam, color, 83 min

Director: Jill Bauer, Ronna Gradus
Photography: Ronna Gradus
Editing: Brittany Huckabee
Sound: Jill Bauer
Music: Paul Brill
Production: Jill Bauer, Ronna Gradus for Two to Tangle Productions, Brittany Huckabee
Executive Production: Abigail Disney for Fork Films, Chandra Jessee
World Sales: Films Transit International Inc.
Screening Copy: Jill Bauer
Website: www.sexbabymovie.com

Jill Bauer:
directing debut
Ronna Gradus:
directing debut

Sexy Baby

Jill Bauer, Ronna Gradus

EUROPEAN PREMIERE

Three American women from three cities create an alarming image of a society saturated with sex. Winnifred is a clever 12-year-old New Yorker who uses her theater group to stage stories about sexualized media. But even she still can't resist the temptation of posting sexy photos of herself on Facebook. While her parents struggle to find the balance between protection and freedom for their daughter, Winnifred's little sister imitates vulgar dances from Lady Gaga videos. Laura is 22 years old and wants surgical labia correction; she hopes to come closer to her idea of perfection and feel more secure in the bedroom. There's no time like the present, suggests the surgeon – after all, she doesn't have a boyfriend right now. And Laura's mother stands by her throughout her plastic surgery experience. Former porn star Nichole is 32, and she has seen changes over the past few years in the way people have sex. She teaches pole dancing and has noticed that many young women want to be like her alter ego Nakita Kash. But all Nichole wants is a normal family life. She's trying to get pregnant and, just like Winnifred's parents, she's concerned about a youth culture saturated with provocative music videos, sexy Google searches and fishnet stockings.

Sofia's Last Ambulance

Poslednata lineika na Sofia

Ilian Metev

There are only 13 ambulances in operation in the entire city of Sofia, the capital of Bulgaria. One of them is manned by the chain-smoking team of Krassi, Mila and Plamen. We accompany them and their driver as they work their shift. All too often, and to their great frustration, events rush ahead of them. Director Ilian Metev's camerawork and point-of-view technique manage to avoid any suggestion of sensationalized "reality drama." He constantly points the camera directly at the faces of the three protagonists, whether they are waiting in the ambulance for a call or speeding to an accident in a vehicle with poor suspension – on an even poorer road surface. On arrival, the people in need of help never appear on-screen, but the sounds we hear indicate the gravity of the situation. The tension comes less from the ambulance team's actual tasks than their conversations in the bus – conversations about the pressure of work and life in general. Although they often sound concerned, there are also moments of irony and good humor. Despite the high stress level, it's clear how accustomed they are to working together. But how long can you keep on saving lives and staying human, when you're being crushed by the pressure of your job?



Bulgaria, Croatia, Germany, 2012
HDcam, color, 75 min

Director: Ilian Metev

Photography: Ilian Metev

Screenplay: Ilian Metev

Editing: Ilian Metev, Betina Ip

Sound: Tom Kirk

Production: Ingmar Trost for Sutor Kolonko, Sinisa Juricic for Nukleus Film, Dimitar Gotchev for SIA, Ilian Metev for Chaonna Films

Executive Production: Lora Chenakova, Dan Cogan, Lisa Kleiner Chanoff

World Sales: Films Boutique

Screening Copy: Films Boutique

Involved TV Channel: WDR/ARTE

Ilian Metev:
directing debut

www.ili.metev.com

Awards: France 4 Visionary Award
Semaine de la Critique Cannes, Best Documentary Feature Karlovy Vary International Film Festival, Festival's Flagship Award for Best Balkan Documentary DokuFest, Grand Prix Mediterranean Film Festival

Pitched at the Forum 2010



Russia, 2012
HDcam, color, 90 min

Director: Andrey Gryazev

Photography: Andrey Gryazev

Screenplay: Andrey Gryazev

Editing: Andrey Gryazev

Production: Andrey Gryazev

World Sales: Rise and Shine

Screening Copy: Rise and Shine

Andrey Gryazev:
Sanya and Sparrow (2009)
Miner's Day (2010)

Awards: Best Film Award
International Selection
Underhill Festival

Tomorrow

Zavtra

Andrey Gryazev

The most striking sight in contemporary Russian art is Voina ("War"), a radical artist collective. The founders are Vor ("Thief") and Koza ("Goat"), and they walk the thin line between art and crime. They paint a gigantic penis on the bridge across from the headquarters of the Federal Security Service and tip police cruisers over by night, as a protest against the force that they would also like to "topple." Under the title "Palace Revolution," they filmed themselves doing this, suggesting that their actions were only intended to recover the ball of their one-year-old son Kasper. Their little toddler is often in tow during their illegal acts, and when they get brutally arrested, he watches it all happen. A product of the squatter movement, Voina once boasted two members in its Moscow chapter who would go on to Pussy Riot fame. Director Andrey Gryazev passes no judgment on Voina's view on life or its political actions, which the state considers to be vandalism and downright incitement. He spends time with two of the collective's most outspoken members, who provide themselves with food by means of shoplifting and engage in some hefty arguments before carrying out their acts of anarchism. These people live in the moment, hoping that tomorrow they will be able to change everything.



Austria, 2012
DCP, color, 84 min

Director: Timo Novotny
Photography: Jakob Barth, Katica de Pascale, Simona Laimer, Timo Novotny, Michael Reiter
Screenplay: Jakob Barth, Timo Novotny
Editing: Jakob Barth, Martin Keindl, Timo Novotny, Georg Scherlin
Music: Sofa Surfers
Production: Ulrich Gehmacher for Orbrock Filmproduction
Co-Production: inloops
World Sales: Taskovski Films Ltd.
Screening Copy: Orbrock Filmproduction
Involved TV Channels: ORF, ARTE, MDR
Website: www.trainsofthoughts.com

Timo Novotny:
Life in Loops (2006)

Trains of Thoughts

Timo Novotny

“You’re in the bloodstream of the city. There’s too little time to do something and too much time to do nothing.” Director Timo Novotny goes underground in six major cities, comparing the societies through their subway systems. In New York, Los Angeles, Tokyo, Hong Kong, Moscow and Vienna, he observes the passengers as well as musicians and other “residents” of these underworlds. They are sometimes quite literally cut off from the world above them (there’s no phone or Internet connection in the New York subway, for example). For some people it’s a means of transport, while for others it’s a moment to catch their breath and just be. “When I’m in the subway, I can finally focus,” says a New Yorker. The shots of people in and around the trains are accompanied by interviews and voice-overs intercut with stylized imagery, dynamic music and scenes of empty or packed platforms and stairways. And there are the tunnels through which the trains travel – the veins of the city, of vital importance for healthy circulation. And who is that man moving along the walls of the subway tunnels?



USA, 2012
HDCam, color / b&w, 95 min

Director: Michael Singh
Photography: Barry Conrad, Danielle Lesovitz, Darren Rydstrom, Mark Shepherd
Editing: Brad Fuller, Catherine Jordan, James Knight, Michael Singh
Music: Lisa Coleman
Production: Michael Singh for Michael Singh Productions Inc., Catherine Jordan
World Sales: CAT&Docs
Screening Copy: Michael Singh Films Inc.
Involved TV Channel: PBS
Website: www.valentinosghost.com

Michael Singh:
The Prisoner’s Song (2008)
The Rebel Queen (2009)
Uncommon Journeys (2010)
Riding The Tiger (2011)
www.michaelsinghproductions.com

Valentino’s Ghost

Michael Singh

In this fascinating analysis, various sociologists and journalists discuss the role of American mass media in the image of Muslims and Arabs. In the early 20th century, inhabitants of the Arab world were still depicted as romantic rogues who enjoyed long nights in their harems, and silent movies like *The Sheik* made Rudolph Valentino a Hollywood icon. After Western countries started meddling in the oil-rich Middle East, the role of Arabs gradually became more criminal. Experts such as Gore Vidal and Robert Fisk review the historical events that caused the Arabs of the *One Thousand and One Nights* to metamorphose into barbarians who had to be tamed, all the way up to the prevailing view of Muslims as terrorists. On the basis of film excerpts that range from the Schwarzenegger vehicle *True Lies* to Disney’s *Aladdin*, directors and sociologists talk about the influence of 9/11 as the perfect Hollywood movie script: foreign nationals perpetrating a spectacular attack on American soil. Stand-up comics lighten it all up with some sharp words for anti-Islam sentiment in the United States. Other causes of the stereotyping can be attributed to Americans’ lack of interest in foreign policy, the role of religion and even the Holocaust. But has anyone ever bothered to ask Arabs why they’re so angry at the United States?

Where Heaven Meets Hell

Sasha Friedlander

EUROPEAN PREMIERE

The Kawah Ijen volcano on the Indonesian island of Java is a major tourist attraction and an important source of income for the local population. This active volcano is rich in sulfur, which can be used as a pigment and a preservative. Every day, hundreds of miners come and go, carrying baskets of yellow sulfur on their shoulders. The dense smoke coming from the volcano may be photogenic, but it also makes their work even more difficult. For a miner named Anto, the future of his little boy comes first. Lack of money meant Anto couldn't finish school, and that's why he depends on the volcano for his income. He knows all too well what tourists think about his workplace: "It looks like hell. But this is my life." Anto has big dreams, even if the chances of finding another job are slim. As soon as he learns to speak English or French, he'll be able to work in the tourist industry, and at night he practices using a grubby dictionary. But until he's ready, the mighty Kawah Ijen is the only way to a better life – if not for Anto, then for his son.



Indonesia, USA, 2012
HDcam, color, 54 min

Director: Sasha Friedlander

Photography: Sasha Friedlander, Bao Nguyen

Editing: Sasha Friedlander

Sound: David Osit

Music: David Osit

Production: Sasha Friedlander for SASHA Films, LLC

Executive Production: Sally Jo Fifer for ITVS International

Screening Copy: SASHA Films, LLC

Involved TV Channel: PBS

Website: www.whereheavenmeetshell.com

Sasha Friedlander:
directing debut

Awards: Grand Jury Prize Best Documentary Feature & Special Jury Prize Best Cinematography Los Angeles Asian Pacific Film Festival



Switzerland, 2012
DCP, color, 90 min

Director: Manuel von Stürler

Photography: Camille Cottagnoud

Screenplay: Claude Muret,
Manuel von Stürler

Editing: Karine Sudan

Sound: Marc von Stürler

Music: Olivia Pedroli

Production: Heinz Dill for Louise Productions

Executive Production: Elisabeth Garbar for Louise Productions

World Sales: Louise Productions

Screening Copy: Louise Productions

Website: www.hivernomade.ch

Manuel von Stürler:
directing debut

Winter Nomads

Hiver Nomad

Manuel von Stürler

Over the course of several months, shepherds Carole (28) and Pascal (54) trek through the wintry border region of Switzerland and France with three donkeys, four dogs and around 800 sheep, in search of nourishing grasslands. Their journey of 600 kilometers brings them through inhospitable areas, snowstorms and along the fringes of urbanity. This remarkable road movie reveals how rural areas are getting snapped up by the modern world and the consequences of this. Each year, the transhumance becomes more and more complicated because the grasslands get engulfed by housing developments and highways. While Carole is new at herding, Pascal is an experienced traveler. This strong personality is at one with his animals, but at first he's a bit rough on Carole, until he gradually learns to trust her. Manuel von Stürler follows the duo for four months, without any interviews or interference. Slowly but surely, we get to know all the facets of shepherding, one of the world's oldest occupations and one that requires a surprising amount of improvisation and attention. Between snow and hailstorms and the occasional dinner in some people's home, the courageous shepherds find time for introspection and conversations about the world around them. A special, melancholic journey back to our roots, replete with captivating cinematography of a diminishing landscape.



Canada, 2012
HDCam, color, 90 min

Director: Nisha Pahuja
Photography: Mrinal Desai, Derek Rogers
Screenplay: Nisha Pahuja
Editing: David Kazala
Sound: Anita Kushwaha, Jason Milligan
Music: Ken Myhr
Production: Ed Barreveld & Cornelia Principe & Nisha Pahuja for Storyline Entertainment
Executive Production: Mike Chamberlain for Storyline Entertainment, Andy Cohen
World Sales: ro'co films international
Screening Copy: Storyline Entertainment
Involved TV Channels: TVOntario, ZDF/ARTE, Knowledge Network
Website: www.worldbeforeher.com

Nisha Pahuja:
 Bollywood Bound (2001)
 Diamond Road (2007)

Awards: Best Documentary Feature Tribeca Film Festival, Best Canadian Feature Hot Docs Film Festival, Best Foreign Film Traverse City Film Festival

Pitched at the Forum 2009

The World Before Her

Nisha Pahuja

Every year, 20 girls compete for the title of Miss India. Over the 30 days of the contest, they undergo a strict regime of beauty care and physical training to transform them into modern Indian women. It may look like an extremely superficial process, but it's a major opportunity for these ladies to get a better life. The beauty industry is one of the few in India in which women can earn a good salary and be on equal footing with men. The training for the "misses" contrasts sharply with the training for hundreds of girls at a camp run by the militant Durga Vahini, the female wing of the biggest fundamentalist Hindu movement in India. Here, girls learn strong discipline so they can bring order to the country. The camp leader teaches the girls self-defense and how to protect the Hindu culture, as well as how to suppress their own will as women. In the eyes of the fundamentalist Hindus, also known as "the Indian Taliban," the Indian beauty contest is nothing more than an obscene threat to traditional values. The Durga Vahini girls and the misses personify two Indias, and each side has its own answer to the question of whether progress means the loss of deep-rooted values.

15

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Festival Director: Dimitri Eipides



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altijd de beste documentaires op Nederland 2

NON-COMPETITIVE PROGRAMS

Reflecting Images – Masters

Reflecting Images is IDFA's largest non-competitive film program, divided into three sections: Masters, Best of Fests and Panorama. In Masters, the festival keeps track of its favorite documentary filmmakers and is presenting 22 new works from renowned auteurs like Nikolaus Geyrhalter (*Donauspital – SMZ Ost*), Michael Apted (*56 Up*) and Julien Temple (*London: The Modern Babylon*).

56Up

Michael Apted

INTERNATIONAL PREMIERE

The idea at the core of this celebrated documentary series is this: "Give me a child until he is seven, and I'll give you the man." Every seven years starting in 1964, a new episode has followed the next phase in the lives of 14 British people from various social backgrounds who were born in 1957. Back then, it was assumed that they would all remain in the same social class. Each participant is introduced with a short series of highlights from earlier episodes, giving the viewer a clear impression of his or her social and personal development. And with each new episode, it becomes increasingly clear to what extent the original predictions of this sociological film experiment were correct. The current financial crisis comes up a lot in this latest episode, and politics and age issues are discussed more often than ever before. As the subjects grow older, they reflect increasingly on their involvement in this documentary series. Most of them are unsure about whether they were right to continue participating in the series. But as Nicholas Hitchon says, "It's not an absolute accurate picture of me. But it is a picture of somebody. And that's the value of it."



UK, 2012

HDcam, color / b&w, 140 min

Director: Michael Apted

Photography: Georgie Jesse Turner

Editing: Kim Horton

Production: Claire Lewis for ITV Granada

Executive Production: Alex

Gardiner for ITV Granada

World Sales: ITV Granada

Screening Copy: ITV Granada

Involved TV Channel: ITV Granada

Michael Apted:

Seven Up (1964), 14 Up (1971), The Triple Echo (fiction, 1972), 21 Up (1978), Agatha (fiction, 1979), Gorky Park (fiction, 1983), 28 Up (1984), Gorillas in the Mist: The Story of Dian Fossey (fiction, 1988), Class Action (fiction, 1991), 35 Up (1991), Moving the Mountain (1994), Nell (fiction, 1994), 42 Up (1998), The World Is Not Enough (fiction, 1999), Married in America (2003), 49 Up (2005), Amazing Grace (fiction, 2006), Married in America 2 (2006), The Chronicles of Narnia: The Voyage of the Dawn Treader (fiction, 2010), Chasing Mavericks (fiction, 2012), a.o.



Russia, UK, 2012

HDcam, color, 105 min

Director: Sergey Miroshnichenko

Photography: Yuri Ermolin, Vyacheslav Sachkov

Editing: Arthur Anayan, Alexandra Marchenko

Sound: Evgeny Goryainov

Music: Ilya Demutsky

Narration/Narrator: Sergey Miroshnichenko

Production: Sergey Miroshnichenko for Studio Ostrov

Screening Copy: Studio Ostrov

Involved TV Channels: Rossiya channel, ITV Granada

Sergey Miroshnichenko:

Island (1981), Missis Tundra (1986), Seventh Anniversary. Born in the USSR (1990), 14 Up. Born in the USSR (1999), Unknown Putin. Peace and War (2000), Moscow Angel (2001), Aleksander Solzhenitsyn. At the Last River Reach (2002), Yuz, Jazz, Irka and a Dog (2005), 21 Up. Born in the USSR (2007), The Word (2008), Twilight of the Gods (2009), Ilya Glazunov: The Rough with the Smooth. (2010), River of Life (2011), a.o.

Pitched at the Forum 2010

Born in the USSR: 28Up

Sergey Miroshnichenko

EUROPEAN PREMIERE

The British *Up* series by Michael Apted was a global success. So much so that the idea was copied in several countries, including Russia. Under the wings of Apted himself, the project selected a group of Russian children who have been filmed every seven years; the first episode was released in 1991. A few of them grew up in harrowing poverty, and their parents saw school as a luxury. Others got every opportunity they could hope for – they studied abroad or dreamed of a life with even more fancy stuff than they already had. But all these kids have one thing in common: they were all born in a country that no longer exists. This is the fourth time director Sergey Miroshnichenko has filmed his subjects, and a lot has changed in the 21 years since the first episode. The Soviet Union has fallen apart, and the protagonists now live in very different countries: Georgia, Lithuania, Russia, even Luxembourg. Yet no matter how significant the changes in their surroundings have been, they all show very little interest in politics. It's ultimately about themselves, their struggles and their search for purpose in life. And most of all, it's about finding the right person to share that life with.



Austria, 2012
HDCam, color, 75 min

Director: Nikolaus Geyrhalter
Photography: Nikolaus Geyrhalter
Editing: Andrea Wagner
Sound: Christoph Grasser
Production: Nikolaus Geyrhalter & Markus Glaser & Michael Kitzberger & Wolfgang Widerhofer for Nikolaus Geyrhalter Filmproduktion GmbH
World Sales: Autlook Filmsales
Screening Copy: Austrian Film Commission
Involved TV Channels: ORF, ARTE

Nikolaus Geyrhalter:
Washed Ashore (1994)
The Year After Dayton (1997)
Pripyat (1999)
Elsewhere (2001)
Senad and Edis – Once There Was a War (2003)
Our Daily Bread (2005)
7915 km (2008)
Allensteig (2010)
Occident (2011)
a.o.
www.geyrhalterfilm.com

Donauspital – SMZ Ost

Nikolaus Geyrhalter

This portrait of one of Europe's largest hospitals records the day-to-day routines and the working environment within a powerful and complex organization. It also holds up a mirror to our society and the way we deal with health and sickness, with life and death. Rooted in the direct cinema tradition, Nikolaus Geyrhalter's film observes the everyday goings-on without commentary, music or interviews, shifting his focus from conference rooms, operating theaters, wards and disinfection rooms to the morgue, the dissecting room and the kitchen. And there's no lack of tragicomic scenes, either. In a soundtrack made up mostly of electronic hums, buzzes and bleeps, one sound in particular will stay with the viewer: the tinny female voice continually announcing an oncoming unmanned transport car: "Warning: automatic transporters!" Screens, monitors, cables and high-tech apparatuses surround the masked and uniformed clinicians and their patients, most of whom are reduced on-screen to an eye or an open mouth, prompting the question of what has happened to the human factor in this marvel of modern inventiveness and efficiency. For its structure, the film uses the ingenious metaphor of the apothecary cabinet, with all its parts forming a unified whole.



USA, 2012
DCP, color, 38 min

Director: Heidi Ewing, Rachel Grady
Photography: Craig Atkinson, Tony Hardmon
Editing: Maeve O'Boyle
Sound: Steven Kowalski
Music: T. Griffin
Production: Heidi Ewing & Rachel Grady for Loki Films, Sadia Shepard
Screening Copy: Loki Films

Heidi Ewing & Rachel Grady:
The Boys of Baraka (2005)
Jesus Camp (2006)
12th & Delaware (2010)
Detropia (2012)
Rachel Grady, Heidi Ewing, Alex Gibney, Morgan Spurlock, Eugene Jarecki, Seth Gordon & Patrick Creadon:
Freakonomics (2010)

The Education of Mohammad Hussein

Heidi Ewing, Rachel Grady

WORLD PREMIERE

A decade after 9/11, and a whole generation of American Muslims is growing up in an increasingly polarized society. Detroit is home to the largest Muslim community in the United States. In this film, children and teenagers from that community talk about the role Islamic identity plays in their daily lives. We see veiled girls squabbling over Justin Bieber, but they're just as likely to be boasting about their pious behavior, competing for who's the most virtuous, or quizzing each other on details from the Koran. Little boys comb YouTube for the most terrifying, doom-laden films announcing that the wrath of Allah and the end of the world are near, and they talk with the utmost seriousness about the importance of their faith. Other American Muslims discuss their humiliating experiences when entering or leaving the country, and the hate mail they receive. Tensions mount between various factions in the city when fanatic anti-Islam activists hold a demonstration. They illustrate the prevailing Islamophobia and ignorance about their Islamic fellow citizens: "They can blow our stuff up, but we can't burn a book?" Nonetheless, there is a glimmer of hope. At an ecumenical service after the demonstration, religious leaders from all faiths make a call for tolerance.

The End of Time

Peter Mettler

Working at the limits of what can easily be expressed, filmmaker Peter Mettler takes on the elusive subject of time, and once again attempts to film the unfilmable. From the particle accelerator in Switzerland, where scientists seek to probe regions of time we cannot see, to lava flows in Hawaii, which have overwhelmed all but one home on the south side of Big Island; from the disintegration of downtown Detroit to a Hindu funeral rite near the place of Buddha's enlightenment, Mettler explores our perception of time. He dares to dream the movie of the future while also immersing us in the wonder of the everyday. There's a prominent role in the film for spellbinding shots of an American pilot who made a record-breaking jump from a hot-air balloon floating 19 miles above the earth back in 1960. The core of the documentary consists of apparently spontaneous interviews mixed with images celebrating the beauty of the earth and the cosmos, sketching patterns and erasing them. The soundtrack accompanies and supports them with minimal, repetitive percussion and mysterious, hissing primal tones. At times the filmmaker also underlines his own role by leaving in asides, showing the editing screen or cleaning the lens. The resulting film is at once personal, rigorous and visionary.



Switzerland, Canada, 2012

DCP, color, 114 min

Director: Peter Mettler

Photography: Peter Mettler,

Camillo Budin, Nick de Pencier

Editing: Peter Mettler, Roland Schlimme

Sound: Steve Richman, Mich

Gerber, Dominik Fricker

Production: Cornelia Seitler for

maximage GmbH, Ingrid Veninger
for Grimthorpe Film Inc.

Co-Production: National

Film Board of Canada

World Sales/ Screening Copy:

maximage GmbH

Involved TV Channels: SRG SSR, ARTE, SRF

Website: www.theendoftimemovie.com

Peter Mettler:

Lancalot Freely (1980)

Eastern Avenue (1985)

The Top of His Head (fiction, 1989)

Tectonic Plates (fiction, 1992)

Picture of Light (1994)

Balifilm (1996)

Gambling, Gods and LSD (2002)

Petropolis: Aerial Perspectives on the Alberta Tar Sands (2009)

a.o.

www.petermettler.com



UK, 2012

HDcam, color / b&w, 58 min

Director: Maziar Bahari

Photography: John Templeton

Screenplay: Maziar Bahari

Editing: James Mullett

Sound: Bjorn Swinton-Berry

Music: Nainita Desai, Malcolm Laws

Narration/Narrator: Maziar Bahari

Production: Maziar Bahari for

Off-Centre Productions

World Sales/Screening Copy:

Off-Centre Productions

Involved TV Channel: BBC

Website: www.forcedconfessions.com

Maziar Bahari:

Do You Know Where the Past Begins?, (1991), The Voyage of Saint Louis (1995), Paint! No Matter

What (1999), Of Shame and Coffins (2001), Football, Iranian Style (2001), And Along Came a Spider (2002), Mohammad and the Matchmaker (2003), Losing Faith (2004), Targets: Reporters in Iraq (2005), Shia-istan (2007), Greetings from Sadr City (2007), Online Ayatollah (2008), The Fall of a Shah (2009), From Cyrus to

Ahmadinejad (2012), a.o.

www.maziarbahari.com

Forced Confessions

Maziar Bahari

WORLD PREMIERE

Few things are more humiliating than having to reel off someone else's lies. In 2009, millions of Iranians watched on TV as filmmaker Maziar Bahari, a guest of honor at IDFA 2007, was forced to make a false confession. He had supposedly been collaborating with the West and was accused of espionage. As a filmmaker and journalist working for Western broadcasting corporations, he was the perfect scapegoat for the regime. Many intellectuals, writers, philosophers and journalists had preceded Bahari since the Iranian Revolution in 1979. The director's own voice-over and interviews with fellow Iranians who have been through the same ordeal guide the viewer through the history of forced confessions in Iran. They are degrading tales of intelligent men who never thought they would have to make false confessions in public, but potentially fatal torture left them with few options. It has now been 30 years since the first false public confession. No Iranian believes any of them, but the ruling regime continues to use them. This inevitably leads to the question of what this self-deception says about Iranian society. Because, as philosopher Ramin Jahanbegloo asks himself about the investigators, "How did we create such monsters and criminals?"



Denmark, 2012
HDCam, color, 80 min

Director: Phie Ambo
Photography: Phie Ambo
Editing: Marion Tuor
Sound: Rasmus Winther
Music: Johann Johannsson
Production: Sigrid Dyekjær for Danish Documentary
World Sales: DR International Sales
Screening Copy: Danish Film Institute
Involved TV Channels: VPRO, SVT, YLE, DR

Phie Ambo:
Growing Up in a Day (2002)
The Diver Inside Me (2003)
Gambler (2006)
Mechanical Love (2007)
Fever (2010)
The Home Front (2010)
Phie Ambo & Sami Saif:
Family (2001)

Pitched at the Forum 2009

Free the Mind

Phie Ambo

INTERNATIONAL PREMIERE

Professor Richard Davidson works with people suffering from psychological problems at the University of Wisconsin's Waisman Center. They include two American war veterans with post-traumatic stress disorder and a young boy with ADHD and anxiety. *Free the Mind* follows Davidson as he attempts to tame the human mind. Though we know that the human brain changes over the course of a lifetime, precisely how this comes about remains largely a mystery. For some people, a subtle change in their frame of mind could successfully eradicate their disorders. This film follows the three traumatized test subjects in their daily lives and during therapy sessions, which are based on tried and tested Eastern techniques such as yoga and meditation. The patients make rapid progress, a fact confirmed by psychological tests assessing how negatively or positively they experience the world. Conventionally filmed scenes are interspersed with seemingly abstract imagery illustrating the workings of the human brain. These psychedelic, "spacey" sequences suggest an immense and highly interactive universe, with endless discoveries to be made. "This is the most complicated organ in the universe," says Davidson while standing next to a model of the brain. "We're just beginning this journey."



Canada, 2012
DCP, color, 92 min

Director: Yung Chang
Photography: Mark Ellam
Screenplay: Yung Chang, Mark Slutsky
Editing: Hannele Halm, Omar Majeed
Music: Olivier Alary
Production: Mila Aung-Thwin & Bob Moore for EyeSteelFilm, Kat Baulu & Michelle van Beusekom for National Film Board of Canada
World Sales/Screening Copy:
National Film Board of Canada

Yung Chang:
The Fish Market (fiction, 2002)
Earth to Mouth (2003)
Up the Yangtze (2007)
Ali Shan (2009)
China Heavyweight (2012)

The Fruit Hunters

Yung Chang

INTERNATIONAL PREMIERE

In this journey around the world, we watch as members of the Rare Fruit Counsel ("It blossomed into a fulltime case of insanity") dedicate themselves to the preservation of the diversity of fruit varieties. In Miami, we meet a mango farmer who travels to Indonesia to procure "white mango" cuttings. In Hollywood, actor Bill Pullman is pulling out all the stops to get the Hollywood Hills transformed into a fruit orchard. And in Umbria, Italy, we follow Isabella Dalla Ragione as she investigates the origins of the fig. These scenes are interspersed with reenacted and animated scenes exploring the history of fruit. The fruit hunters talk so vividly and passionately about their subject that it makes your mouth water. It's a veritable sensory adventure, in which you'll believe you can feel the creamy banana, smell the stinky durian fruit, and taste the refreshing sweet mango – and all the other fruits that pass the revue. Director Yung Chang, who also provides the voice-over, contrasts all of this with the commercial fruit trade and its creation of a monoculture, as it seeks to manufacture that single banana or apple variety that is best suited to export and retail.

Gulabi Gang

Nishtha Jain

INTERNATIONAL PREMIERE

Sampat Pal is from an area of northern India plagued by drought, poverty and corruption. Life there is tough for the people at the bottom of the traditional caste system, the *dalits* (untouchables) and women. Violence and intimidation are business as usual. Sampat became aware of the unfairness of the system at an early age. In 2006, she founded Gulabi Gang, an organization run by and for women. It raises the issue of injustice against women and dalits and teaches them how to defend themselves. The group goes from village to village dressed in pink saris and armed with sticks. The organization currently has several thousand members spread over a large area. The film documents their struggle, showing the women at recruitment meetings, investigating the death by burning of a young woman and attending to various domestic conflicts. They are fearless, and they won't rest until an official investigation is started and the perpetrators are punished. But will they be equally persistent when their own families are involved, or will traditions gain the upper hand after all?



Norway, India, Denmark, 2012
DCP 2K, color, 107 min

Director: Nishtha Jain
Photography: Rakesh Haridas
Screenplay: Torstein Grude, Nishtha Jain
Editing: Arjun Gourisaria
Sound: Niraj Gera, Peter Schultz
Music: Peter Scartabelllo
Production: Torstein Grude for Piraya Film
Co-Production: Raintree Films, Final Cut for Real
World Sales: Kudos Family Distribution
Distribution for the Benelux: IDFA Fund
Screening Copy: Norwegian Film Institute
Involved TV Channel: NRK

Nishtha Jain:
City of Photos (2005)
Call it Slut (2006)
Six Yards to Democracy (2006)
Lakshmi and Me (2008)
At My Doorstep (2009)
Family Album (2010)

Awards: The Golden Chair for Best Documentary Norwegian Short Film Festival

idfa fund

Head Games

Steve James

INTERNATIONAL PREMIERE

Christopher Nowinski is a Harvard graduate and former football player and wrestler. For 12 months, he was plagued by headaches, nausea and sleepwalking, and it ultimately meant an end to his athletic career. A friend suggested that he go to a medical specialist, and that's where Nowinski discovered he had probably suffered brain damage. Over the years, he had gotten perhaps a hundred concussions that were never diagnosed as such, and Nowinski is by no means an exception. Scientific research suggests that brain damage is widespread among American athletes, especially those playing ice hockey, football and soccer. The consequences can be dramatic. One 40-year-old former athlete tried to strangle his son of 14; a few weeks later, this same man committed suicide in front of his wife, with his children in the next room. More and more stories of this kind have been appearing in recent years. The problem is that it's only possible to diagnose the damage with any certainty posthumously – and there's no treatment for it, anyway. But it's difficult to convince American youth, or their parents and coaches, of the dangers – especially when sports are so important for both individual triumph and communities. Besides, being a crybaby just isn't cool.



USA, 2012
DCP, color, 92 min

Director: Steve James
Photography: Dana Kupper, Keith Walker
Editing: David E. Simpson
Sound: Richard K. Pooler
Music: Billy Corgan, Craig Snider
Production: Bruce Sheridan for Head Games The Film, LLC
Executive Production: Steve Devick for Head Games The Film, LLC
Screening Copy: Head Games The Film, LLC
Website: www.headgamensthefilm.com

Steve James:
Hoop Dreams (1994), Prefontaine (fiction, 1997), Passing Glory (fiction, 1999), Joe and Max (fiction, 2001)
Stevie (2002), The New Americans (Nigerian Episode) (2004), Reel Paradise (2005), No Crossover: The Trial of Allen Iverson (2009), The Interrupters (2011), a.o.

Steve James & Peter Gilbert:
At the Death House Door (2008)



Switzerland, 2012
HDcam, color / b&w, 100 min

Director: Peter Entell
Photography: Jón Björgvinsson, Peter Entell
Editing: Peter Entell, Laurence Périgaud, Elizabeth Waelchli
Sound: Blaise Gabiouud
Production: Peter Entell for Show and Tell Films
Screening Copy: Show and Tell Films
Website: www.ahomefaraway.com

Peter Entell:
Moving On: The Hunger for Land in Zimbabwe (1983)
Shifting Sands (1986)
Depending on Heaven (1987-88)
The Testimony of Four South African Workers (1988)
Waiting for the Caribou (1991)
La maison du grand âge (1992)
Skaters Hit the Town (1994)
Martha (1995)
Rolling (1997)
The Tube (2001)
Josh's Trees (2005)
Shake the Devil Off (2007)
a.o.

A Home Far Away

Peter Entell

INTERNATIONAL PREMIERE

Once upon a time, 90-year-old Lois Wheeler was a celebrated actress. She now looks back on her life, and that of her deceased husband, American journalist and author Edgar Snow. Drifting through her house, once home to her husband and children, she tells us about the illustrious career of the passionate Snow, who at a young age became fascinated by China. In the America of the 1950s, when Senator McCarthy was pursuing his witch-hunt against anything that even faintly smelled of communism, Snow's journalistic interest quickly attracted suspicion. The young couple found themselves blacklisted and decided to escape to Switzerland. In spite of much opposition, in the 1960s Snow was the first American journalist to interview Communist Party chairman Mao Zedong. Alongside Chinese ink drawings, wonderful archive footage of a long-lost China forms the backdrop to memories of a life slowly poisoned by the political battle against communism. How deep Snow's love for China was is demonstrated in his will, which included an unorthodox request. Appropriately given his fascination, Snow died in 1972: the year Nixon and Mao shook hands for the first time.



USA, 2012
HDcam, color, 108 min

Director: Eugene Jarecki
Photography: Sam Cullman, Derek Hallquist
Editing: Paul Frost
Music: Robert Miller
Production: Melinda Shopsin for Charlotte Street Films
Executive Production: Joslyn Barnes & Danny Glover for Louverture Films, LLC
World Sales: Dogwoof
Screening Copy: Dogwoof
Involved TV Channels: ZDF, ITVS, BBC

Eugene Jarecki:
Season of the Lifterbees (fiction, 1993)
Quest of the Carib Canoe (2000)
The Opponent (fiction, 2001)
The Trials of Henry Kissinger (2002)
Why We Fight (2006)
Reagan (2011)
Eugene Jarecki, Morgen Spurlock, Heidi Ewing, Alex Gibney, Seth Gordon, Rachel Grady & Patrick Creadon:
Freakonomics (2010)

The House I Live In

Eugene Jarecki

Since President Nixon started his war on drugs back in 1971, 45 million arrests have been made and a trillion dollars have been spent. But right now, drugs in the United States are cheaper, purer and more widely available than ever. Under Nixon, the emphasis was on the treatment of drug addicts, but over the years the focus has shifted increasingly towards repression – although ineffective, in the long run, it won far more votes. A system was created in which a police officer who makes more arrests and has better stats stands a better chance of making it to sergeant. In this richly detailed documentary, several presidents and a string of experts have their say. These scenes are combined with sometimes heartrending personal stories, giving us a picture of every aspect of the war on drugs: everything from the smalltime dealer to the grieving mother, from the narcotics brigade to the federal judge, and from the junkies to the lawmakers. The film poses some urgent questions: what caused this war? What keeps it going? And what can be done to stop it? But most importantly of all, is it really a war on drugs? Why are crack users punished 100 times more severely than cocaine users?

London: The Modern Babylon

Julien Temple

Once, London was not only the capital of the British Empire, but also the center of the world. And, in a way, it still is today. This bustling melting pot of cultures is the main character of Julien Temple's ode to London, a cinematic exercise in time travel through "his" city. Using stunning archive footage and interviews with musicians, writers, artists and ordinary people, Temple creates a complete portrait of all facets of this global capital. This is a wildly swinging history of a true metropolis, complete with the first ever filmed images of London from the early 20th century and famous literary quotes from the likes of Roald Dahl and W. B. Yeats. There is also a lavishly powerful soundtrack crammed with iconoclastic music by British artists ranging from the Clash and Underworld to the Sex Pistols and David Bowie. The result is a whirlwind trip through time leading up to the preparations for the 2012 Olympic Games. Exceptional archive footage with sound is interspersed with Temple's own recordings and footage from the countless cameras that ceaselessly spy on London – more than in any other city. Temple's expert editing then shows how much the city has changed and what – sometimes surprisingly – has stayed the same.



UK, 2012
DCP, color, 128 min

Director: Julien Temple

Photography: Stephen Organ

Screenplay: Julien Temple

Editing: Caroline Richards

Sound: Sean Poe, Martin Skorik, Kieron Teather

Music: JC Carroll

Production: Rosa Bosch, Stephen Malit, Amanda Temple, Julien Temple

World Sales: Ealing Metro International

Screening Copy: Ealing Metro International

Julien Temple:
The Great Rock 'n' Roll Swindle (1980), The Secret Policeman's Other Ball (1982), Mantrap (fiction, 1983), Running Out of Luck (fiction, 1987), Earth Girls Are Easy (fiction, 1988), The Rolling Stones at the Max (1991), Bullet (fiction, 1996), Vigo – Passion for Life (fiction, 1998), The Filth and the Fury (2000), Pandaemonium (fiction, 2000), Glastonbury (2006), Joe Strummer: The Future Is Unwritten (2007), The Eternity Man (fiction, 2008), The Liberty of Norton Folgate (2009), Oil City Confidential (2009), Requiem for Detroit? (2010), a.o.



Mexico, Guatemala, Nicaragua, 2012
HDcam, color / b&w, 82 min

Director: Mercedes Moncada Rodríguez

Photography: Carlos F. Rossini, Cuco Villarías

Screenplay: Mercedes Moncada Rodríguez

Editing: Mercedes Cantero

Sound: Lena Esquenazi

Music: Leoncio Lara Bon

Narration: Mercedes Moncada Rodríguez

Narrator: Mercedes Moncada Rodríguez

Production: Mercedes Moncada

Rodríguez & Jorge Sanchez Sosa
for Producciones AmArAntA

Distribution for the Benelux: IDFA Fund

Screening Copy: IMCINE

Mercedes Moncada Rodríguez:
The Passion of María Elena (2003)
The Immortal (2005)
The Mermaid and the Diver (2009)

Awards: Best Editing and Sound Design San José International Film Festival

idfa fund



USA, 2012
HDCam, color, 80 min

Director: Morgan Spurlock
Photography: Bryan Donnell, Nick Higgins
Screenplay: Morgan Spurlock
Editing: Tom Vogt
Sound: Lewis Goldstein
Production: Jeremy Chilnick
for Warrior Poets
Co-Production: Michael Rushton
Executive Production: Will Arnett &
Jason Bateman & Drew Buckley & Laura
Caraccioli & Ben Silverman for Electus
World Sales: Electus
Screening Copy: Electus
Website: www.mansomethemovie.com

Morgan Spurlock:
Super Size Me (2004)
Where in the World Is Osama Bin
Laden? (2008)
The Greatest Movie Ever Sold (2011)
Comic-Con Episode IV: A Fan's Hope
(2011)
The Dotted Line (2011)
a.o.
Morgen Spurlock, Heidi
Ewing, Alex Gibney, Seth
Gordon, Rachel Grady, Eugene
Jarecki & Patrick Creadon:
Freakonomics (2010)

www.morganspurlock.com

Mansome

Morgan Spurlock

After investigating the influence of the fast food industry by eating McDonald's for a month in the Oscar-nominated *Super Size Me* (2004) and offering a critique of marketing, advertising and product placement in *The Greatest Movie Ever Sold* (2011), Morgan Spurlock is back to discover the meaning of masculinity in the 21st century. From America's greatest beardsman, to Morgan Spurlock's own mustache, executive producers Will Arnett, Jason Bateman and Ben Silverman bring us a hilarious look at male identity. Just how hairy, metrosexual or "as vain as a woman" can a guy be these days? On the basis of chapters that include "The Moustache," "The Beard," "The Products" and "The Body," Spurlock scours the country for expressions of new and old ways of dealing with hair and body. On the way, we meet Hollywood celebrities, old-fashioned barbers, Italian toupee makers, cage fighters and participants in a beard competition. The leitmotif in Spurlock's fast-paced and witty quest is a conversation between actors Arnett and Bateman as they spend a day at a spa. Upon arrival, they wonder what defines your masculinity, if you don't want to look like you crawled out from under a rock. In Arnett's opinion, "Today, being a man is being confident with who you are but also not afraid to take care of yourself."



USA, 2012
DCP, color, 106 min

Director: Alex Gibney
Photography: Lisa Rinzler
Screenplay: Alex Gibney
Editing: Sloane Klevin
Sound: David Hock
Music: Ivor Guest, Robert Logan
Production: Alex Gibney & Alexandra
Johnes & Sloane Klevin for Jigsaw
Productions, Jedd Wider & Todd Wider
for Wider Film Projects, Kristen Vaurio
Co-Production: Below the Radar Films
World Sales: Content Media Corporation
Screening Copy: Content Media Corporation

Alex Gibney:
Manufacturing Miracles (1988),
Enron: The Smartest Guys in the
Room (2005), Taxi to the Dark Side
(2007), Gonzo: The Life and Work
of Dr. Hunter S. Thompson (2008),
Casino Jack and the United States of
Money (2010), My Trip to Al-Qaeda
(2010), Client 9: The Rise and Fall
of Eliot Spitzer (2010), The Last
Gladiators (2011), a.o.
Alex Gibney, Rachel Grady,
Heidi Ewing, Morgan Spurlock,
Eugene Jarecki, Seth Gordon
& Patrick Creadon:
Freakonomics (2010)

Mea Maxima Culpa: Silence in the House of God

Alex Gibney

Sexual abuse within the Roman Catholic Church was already taking place in the fourth century A.D., as is demonstrated by documents safely archived within the walls of the Vatican. Nevertheless, big scandals have only emerged in recent decades, and have led to large financial settlements. The point of departure for this documentary is the abuse of young boys by a priest at an American school for the deaf in the 1960s. Victims relate how Father Murphy molested them and how difficult it was to talk about. No one believed them, as the position of the priest was unassailable. Composed of interviews, excerpts from letters and archive footage, the story provides a broader framework: for many years, the Church downplayed or simply covered up the sexual crimes of its priests from Ireland to Italy. Before becoming Pope, Benedict XVI was assigned to investigate abuse, but took little effective action. He just seemed shocked that priests could commit such crimes and showed little compassion for the victims. Nevertheless, there are also many priests who are critical of the hierarchical structure of the Church, of celibacy and the sexual sins it can lead to.

Open Heart

Kief Davidson

INTERNATIONAL PREMIERE

Eight sick Rwandan children leave their families behind, embarking on a life-or-death journey to Sudan, where they will be part of a select group to undergo open-heart surgery. The Salam Center is the only hospital in all of Africa where heart operations are performed free of charge. The children's heart valves have been damaged by rheumatic heart disease resulting from untreated strep throat, and some of them have only a few months to live. In Africa, there are around 13 million children who suffer from the disease, while in the United States it is virtually nonexistent. Dr. Emmanuel Rusingiza, one of the two pediatric cardiologists in Rwanda, and the Italian Dr. Gino Strada, the passionate chief of the Salam Center, have to fight not only for the lives of the children, but also for the future of the center. The devaluation of the Sudanese currency has cut deeply into the hospital's budget. Controversial Sudanese President Omar al-Bashir visits to talk about finance, and the two doctors keep repeating what they see as the central issue: the Salam Center believes that medical treatment is a fundamental and inalienable right that should be available free of charge to everyone in the world.



USA, Rwanda, Sudan, 2012
DCP, color, 40 min

Director: Kief Davidson
Photography: Zak Mulligan
Editing: Kief Davidson, Flavia De Souza
Sound: Scott Hanlon
Music: Johnny Klimek, Gabriel Mounsey
Production: Kief Davidson & Cori Stern for Urban Landscapes Productions
Executive Production: Geraldyn Dreyfous
Screening Copy: Urban Landscapes Productions
Website: www.openheartfilm.com

Kief Davidson:
 The Devil's Miner (2005)
 Kassim the Dream (2008)
 Partners in Health (2012)
www.kiefdavidson.com

Poor Consuelo Conquers the World

Pauvre Consuelo à la conquête du monde

Peter Friedman

INTERNATIONAL PREMIERE

All over the world, millions of viewers sit glued to their TV sets watching their favorite soap opera or *telenovela*. Back in the 1960s, Dr. Miguel Sabido came up with the idea that they would be a perfect way of bringing about shifts in society. His ideas were dismissed as harebrained, but this colorful Mexican was convinced that the masses could solve major global issues. He talks enthusiastically about the success of his first soap series, about an elderly man wanting to finish elementary school at all costs. Sabido claims that the series encouraged half a million adults to complete a government-run educational project. Other successful series followed, and in *Poor Consuelo Conquers the World*, Sabido and various experts on mass communication and psychology speak about the factors that contributed to the successes. Sabido's concept of using the soap as a vehicle for social change, with TV characters as role models, has been copied in recent decades in several countries in Asia, Africa and South America. Soaps provide the audience with the tools to tackle issues such as abuse, alcoholism, homosexuality and HIV. The initiative for these projects usually comes from NGOs. We hear touching personal testimonies, mostly from poor and vulnerable people, about actual improvements in their lives. The many soap scenes provide a lighter note, with their bombastic music, melodramatic situations and intense emotions.



France, USA, 2011
video, color, 90 min

Director: Peter Friedman
Photography: Peter Friedman
Screenplay: Peter Friedman
Editing: Peter Friedman, Catherine Mabilat
Sound: Bernarda Villagomez
Production: Peter Friedman for Realise, Serge Lalou & Camille Laemle for Les Films d'Ici, Paul Miller for Escape Pictures Inc.
World Sales: Doc & Film International
Screening Copy: Les Films d'Ici
Involved TV Channel: ARTE

Peter Friedman:
 Death by Design: Where Parallel Worlds Meet (1997)
 The Big Picture (2002)
 Mana: Beyond Belief (2004)
Peter Friedman & Tom Joslin:
 Silverlake Life (1993)

Pitched at the Forum 2008



Czech Republic, 2012
DCP, color / black-and-white, 83 min

Director: Helena Trestíková
Photography: Jiri Chod, David Cysar, Vlastimil Hamerník
Screenplay: Helena Trestíková
Editing: Jakub Hejna
Sound: Lukas Moudr, Luká Moudr
Production: Katerina Černa & Pavel Strnad for Negativ Film Productions
World Sales: Negativ Film Productions
Screening Copy: Negativ Film Productions
Involved TV Channel: Czech Television

Helena Trestíková:
 Romeo, Juliet and the Children (1974), The Miracle (1975), For Love (1987), Looking for Ways (1988), Life Is an Accident (1988), Behind Bars (1990), I Created You (1991), Pavlína (1992), René (1993), Láda (1994), Attempt at an Anniversary (1995), The Sweet Century (1998), Carmen Story (1999), Expelled from Literature (1997), 001, Bára B. (live) (2001), Trapped (2001), Pleasure Without Risk (2001), To Be Roma Girl (2001), Nurses (2002), To Be Roma Boy (2001), itler, Stalin and I (2001), Untellable (2007), Marcela (2007), Rene (2008), Katka (2010), a.o.

Private Universe

Soukromý Vesmír

Helena Trestíková

In a documentary that is reminiscent of Michael Apted's *Up* series, Helena Trestíková shows the history of an average Czech family. When her friend Jana became pregnant with her first child in 1974, Trestíková asked her if she could film the birth. Jana consented, and together with her baby, a very special, long-lasting project was born. Over a period of 37 years, Trestíková filmed the expanding family of Jana and her husband Petr, with particular focus on their first-born Honza. Before her camera's eye, he came into the world, blew out his first candles and got his first pimples. Meanwhile, Petr kept a diary of family life. Thirty-seven years later, Petr sits with his diaries in front of him and watches the trove of footage Trestíková has filmed. Visibly moved, he looks on as his family grows and changes, reading from the diaries as the images pass by. This personal family chronicle is placed against the backdrop of Czech history. Back in 1974, the country was still hidden under the veil of the Iron Curtain. Using her beautiful archive footage, Trestíková sketches an era in which two world powers were embroiled in the space race, singer Karel Gott celebrated great success, the Cold War came to an end with the fall of the Berlin Wall, and Václav Havel became a national hero.



UK, Ireland, 2012
HDCam, color, 70 min

Director: Sean McAllister
Photography: Sean McAllister
Editing: Johnny Burke
Music: Denis Clohessy
Production: Sean McAllister & Elhum Shakerifar for Tenfoot Films
Co-Production: Underground Films
World Sales: Tenfoot Films
Screening Copy: Tenfoot Films
Involved TV Channels: BBC, SVT, NHK, DR

Sean McAllister:
 Working for the Enemy (1995)
 The Minders (1998)
 Settlers (2000)
 Hull's Angel (2002)
 Liberace of Baghdad (2005)
 Japan: A Story of Love and Hate (2008)
www.seanmcallister.com

The Reluctant Revolutionary

Sean McAllister

Documentary filmmaker Sean McAllister finds himself at the center of the action in early 2011, as the revolution is about to break out in Yemen. Sitting president Ali Abdullah Saleh, the "father of corruption," has been in power for 33 years, but the Arab Spring bolsters discontent among the population. In the build-up to an important turning point in the revolution, McAllister follows his affable guide Kais, a young father who prefers to look on at the tumult from a distance, chewing his qat leaves all the while. The filmmaker works in the classic reportage style, shooting with a hand-held camera, often from Kais's car, which is constantly on the move. Kais's observations are mostly on practical matters: ever since the riots started, tourists have been staying away, his debts have been piling up, and his pregnant wife has given him an ultimatum. As far as he's concerned, peace should be kept at any cost. But encouraged by McAllister, they pay a visit to "Change Square" in Sanaa, the capital of Yemen and the epicenter of the peaceful protests. We see Kais gradually transforming from a skeptical outsider into an engaged participant. Through him, we are drawn into the revolutionary arena from a very personal perspective. It makes for a thrilling, nerve-wracking, and, most of all, shocking experience.

Wagner's Dream

Susan Froemke

When Richard Wagner died in 1883, he had only seen one interpretation of his own opera epos *Der Ring des Nibelungen*, and he wasn't happy with what he saw. It had to be bigger, more spectacular, but the limitations of 19th-century techniques left him disappointed. *Wagner's Dream* follows Canadian director Robert Lepage as he attempts to do justice to Wagner's mythic and comic story of the gods by coming up with a unique design for the Metropolitan Opera in New York. Inspired by Wagner's original sources in Norse mythology and the landscape of Iceland, he creates a system of 24 aluminum shape-shifting planks as the main decor for all four parts of the *Ring* (*Das Rheingold*, *Die Walküre*, *Siegfried*, and *Götterdämmerung*). This documentary takes the viewer along for the ride, from the preparations to the performances between 2007 and 2012. On the basis of personal commentary from various crew members, we get insight into their commitment to ensure that this amazing beast of a stage does service to Wagner's epos. Lepage affectionately calls it "the wild beast that needs to be tamed," if it is to carry the weight of the opera singers. In addition to the director himself, we also get to meet Wagner fans, ushers, opera singers and the general manager of the Metropolitan Opera.



USA, 2012
HDcam, color, 114 min

Director: Susan Froemke
Photography: Don Lenzer
Editing: Bob Eisenhardt
Sound: Roger Phenix
Production: Susan Froemke & Douglas Graves for Susan Froemke Productions
World Sales: The Metropolitan Opera
Screening Copy: The Metropolitan Opera
Website: www.wagnersdream.com

Susan Froemke, Albert Maysles & Charlotte Zwerin:
Horowitz Plays Mozart (1987)
Susan Froemke, Deborah Dickson, Albert Maysles & David Maysles:
Christo in Paris (1990)
Susan Froemke, Deborah Dickson & Albert Maysles:
Letting Go: A Hospice Journey (1996),
Lalee's Kin: The Legacy of Cotton (2001)
Susan Froemke & Matthew Heineman:
Escape Fire: The Fight to Rescue American Healthcare (2012)



Finland, 2012
DCP, color, 119 min

Director: Arto Halonen
Photography: Hannu-Pekka Vitikainen, Arto Halonen
Screenplay: Kevin Frazier, Arto Halonen, Jouni K. Kemppainen
Editing: Sanna Liimamaa, Antti Tuomikoski
Sound: Martti Turunen
Music: Tapani Rinne
Production: Arto Halonen for Art Films Production Ltd.
Screening Copy: Finnish Film Foundation
Website: www.whenheroeslie.com

Arto Halonen:
Ringside (1992), The Happy Wedding Day (fiction, 1993), Something in the Blood (1994), Home (fiction, 1995), Karmapa – A Voyage on the Roof of the World (1998), Karmapa – Two Ways of Divinity (1998), The Stars' Caravan (2000), The Tank Man (2004), Conquistadors of Cuba (2005), The Legend (2005), Pavlov's Dogs (2005), Confrontations in Cuba (2007), Amends (2008), In Streng's Garden (2009), The Magnetic Man (2009), Princess (2010), Victors and Vanquished (2011), a.o.

NON-COMPETITIVE PROGRAMS

Reflecting Images – Panorama

Reflecting Images is IDFA's largest non-competitive film program, divided into three sections: Masters, Best of Fests and Panorama. In Panorama, the festival is presenting 63 films that are thought-provoking in their form and choice of theme.

9.79*

Daniel Gordon

EUROPEAN PREMIERE

At the 1988 Olympics in Seoul, Ben Johnson broke the world record for the 100-meter dash. But by the time he'd arrived at the airport back home in Canada, he'd already lost his gold medal for doping. In this documentary, the eight athletes who ran that final (it was Carl Lewis who took gold in the end) and the winners' coaches talk about the affair. They appear to be speaking candidly, but even some of the ones caught using performance-enhancing drugs – and who have already admitted their guilt – are still making accusations and offering theories that support their actions. This much is clear: anabolic steroids were used often, and had been for a long time. Relatively few athletes tested positive, however, mainly because tests weren't performed outside of competition time. The film opens with the infamous final. Johnson, a Jamaican immigrant raised by a single mother, crushes the competition. Some athletes – Brazilian Robson Da Silva comes across as particularly convincing in this regard – claim to be content just to have gotten a place in the race. Plenty of ego, greed and frustration rise to the surface in the conversations: how come *they* won, when I'm so much better? It's striking how much the eight versions of events differ from each other. Did anyone truly deserve to win?



UK, 2012

HDcam, color, 80 min

Director: Daniel Gordon**Photography:** Nick Bennett,**Lula Cerri, Charlie Grainger****Editing:** Nicholas Packer**Sound:** Andy Boag**Music:** Tim Attack**Production:** Daniel Gordon for

VeryMuchSo Productions

Co-Production: Terra Vermelha Filmes**Executive Production:** John

Battsek for Passion Pictures

World Sales: VeryMuchSo Productions**Screening Copy:** VeryMuchSo Productions**Involved TV Channels:** VPRO, BBC, ESPN, SBS**Daniel Gordon:**

The Game of their Lives (2002)

A State of Mind (2004)

Crossing the Line (2006)

The Flapping Track (2007)

The John Akii Bua Story: An African

Tragedy (2008)

I Am a World Champion (2011)

Match 64 (2011)

The Race that Shocked the World (2012)

Victoria Pendleton: Cycling's Golden

Girl (2012)

a.o.

**Almost Like in My Dreams***Ce sera presque comme j'ai rêvé*

Frédéric Guillaume

EUROPEAN PREMIERE

Joy becomes pain, and pain becomes a film. In this highly personal film diary, filmmaker Frédéric Guillaume allows us to share in the joy and love of a young family, and the heartrending breakup that follows, all viewed entirely from his own perspective. He records his happiness as he sees his daughter grow, and his pain when he realizes that he and his beloved are growing apart. We see the efforts he makes to preserve their happiness, but he has no choice but to readjust his hopes. He used to dream about all kinds of things, especially about dark-haired women, but he never dreamed that he would be a stay-at-home dad. He would prefer to have remained a child. His girlfriend is a camerawoman, and she's going away for work increasingly often. And then the day arrives when the truth comes out: that she has fallen in love with someone else. Their daughter Juliette, born in 2007, frolics among the shattered pieces of their relationship while Frédéric attempts to rediscover himself. What is he, without the woman he loves?



France, Belgium, 2011

video, color, 42 min

Director: Frédéric Guillaume**Photography:** Claire Pierrard,**Benoit Reynaert****Editing:** Frédéric Dupont**Music:** Manuel Roland**Production:** Frédéric Guillaume

for Images d'à côté, James Simon

for Video Design Formation

Screening Copy: Images d'à côté**Frédéric Guillaume:**

Krash (fiction, 2000)

The Circle of Luxury (fiction, 2001)

D.U.R. (fiction, 2001)

Heron City (2002)

I Don't Want to Sleep Alone (fiction, 2003)

Don't Leave Me Argh (fiction, 2004)

Knokke the Doubt (2005)

René, Boris and Me (2007)

Waiting for Juliette (2008)

www.fredericguillaume.com



The Netherlands, 2012
HDCam, color / b&w, 60 min

Director: Denise Janzée
Photography: Jacques Laureys, Adri Schrover
Screenplay: Denise Janzée
Editing: Jessica de Koning
Sound: Wouter Veldhuis
Music: Marc Lizer
Production: Maartje Bakers for Recht zo die gaat producties
World Sales: Recht zo die gaat producties
Screening Copy: Recht zo die gaat producties
Involved TV Channel: NCRV

Denise Janzée:
Mijn moeder, de actrice Willeke van Ammelrooij (2008)

Alone in the World

Alleen in de wereld

Denise Janzée

WORLD PREMIERE

Dutch poets Simon Vinkenoog and Cor Vaandrager, and feminist director Nouchka van Brakel were very much “children of their time.” In the tumultuous 1960s, they went against the establishment and experimented with drugs and free sex, but they didn’t have much time for their own children. In one of the many archive excerpts, Vinkenoog explains that he sees life as a “freefall.” His advice is to “Fall as freely as possible, have no fear, just let yourself fall, and be yourself at all times.” And that’s how children should feel, too, but it’s not how their own kids experienced childhood. Alex Vinkenoog, Sandrien van Brakel and Marcus Muzea (Vaandrager’s stepson) talk about their youth and the impact of this lack of attention on their lives. They’re certainly doing things very differently with their own children. The 1960s archive footage also features Alex and Sandrien as children. They are especially bitter about their famous folks. Director Denise Janszée previously made a film about her relationship with her own famous mother, Dutch actress Willeke van Ammelrooy.

IDFAcademy Results



Belgium, 2012
DCP, color, 360 min

Director: Rogier van Eck, Rob Rombout
Photography: Ben Wolf
Screenplay: Rogier van Eck, Rob Rombout
Editing: Frédéric Dupont, Alice Martha, Fanny Roussel
Production: Jean-Jacques Neira & Hubert Toint for Saga Film
Co-Production: Wallonie Image Production, Pieter van Huystee Film
Screening Copy: Saga Film
Involved TV Channel: RTBF
Website: www.amsterdamstoriesusa.wordpress.com

Rogier Van Eck:
Oscar Niemeyer, an Architect Committed to His Century (2000), Kaleidoscope, Amsterdam Via Amsterdam (2004)

Rob Rombout:
The Man who Talked Too Much (1985), Pas de cadeau pour Noël (1986), Entre deux tours (1987), Nord Express (1990), Transatlantic, QE2 (1992), Black Island (1994), Perm-mission (1999), The Trap of Kerguelen (2000), Overloon Penitentiary Centre (2003), Les passagers de l'Alsace (2002), QM2, the Enterprise (2004), The Jagiellonian University (2004), a.o.

Amsterdam Stories USA

Rogier van Eck, Rob Rombout

WORLD PREMIERE

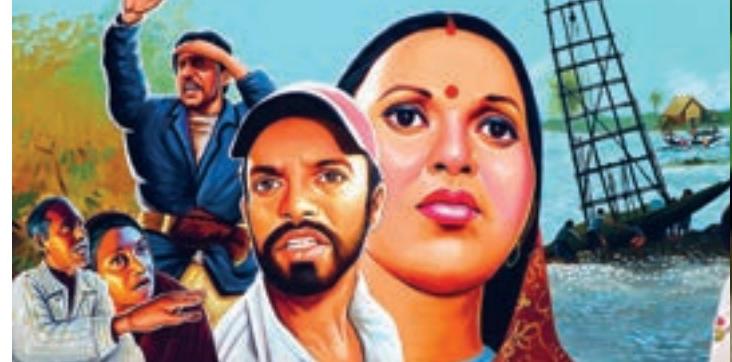
The Netherlands has left its mark on the United States. Filmmakers Rob Rombout and Rogier van Eck track that history across the continent in their search for towns called Amsterdam. Their quest begins with a nostalgic take on the history of the Netherlands in the U.S., including a bit on the Holland Society in New York. This is followed by a collection of stories from average Americans, often living in rural areas. The journey takes us to many states: Pennsylvania, Ohio, Virginia, Indiana, Georgia, Mississippi, Texas, Missouri, Iowa, Wisconsin, Montana, Idaho, California. In each Amsterdam, we meet one or two key figures who offer a picture of America’s past and present as seen through the eyes of its citizens. They look back on benchmark historical events, such as Kennedy’s assassination and the Vietnam War, but more often than not their stories and experiences are very personal. The filmmakers apply a rigid style to the four sections – the four compass points – of this six-hour film, and they appear in the film themselves, adding a philosophical and sometimes comical note between the portraits and a more reflective stance in their voice-over.

Are You Listening!

Shunte Ki Pao

Kamar Ahmad Simon

Bangladesh is densely populated, and the country's long, erratic coastline and wide river delta mean it is faced with devastating floods almost every year. Predictions suggest that climate change is only going to make the situation worse. So the population can do little else than learn to live with this apparent fact of life, and keep on rebuilding everything that is destroyed by the wind and water. In his observational and beautifully shot documentary, Kamar Ahmad zooms in on how these problems affect the daily lives of a young family. Filming from an unusually low camera angle, he almost physically drags the viewer into a community that has been waiting for the last two years for the Bengali government to help since their homes disappeared under a thick layer of mud. Rakhi and her husband Soumen's daily existence perfectly represents this impasse. Rakhi's son Rahul was only four when a powerful tidal wave destroyed everything they owned in 2009. Soumen has had no work since, and this puts huge pressure on the family. Rakhi contemplates her child's future, wondering aloud whether it will be in Bangladesh.



Bangladesh, 2012

HDcam, color, 90 min

Director: Kamar Ahmad Simon

Photography: Kamar Ahmad Simon

Screenplay: Kamar Ahmad Simon

Editing: Saikat Sekharedwar Ray

Sound: Sukanta Majumdar

Production: Sara Afreen for

Beginning Production Ltd

Distribution for the Benelux: IDFA Fund

Screening Copy: Beginning Production Ltd

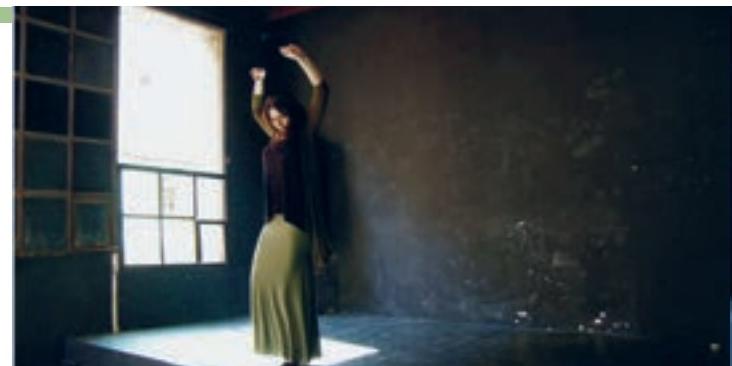
Kamar Ahmad Simon:
directing debut

Bajarí: Gypsy Barcelona

Eva Vila

WORLD PREMIERE

Flamenco is one of the few art forms believed to be passed on in the genes. In Barcelona, there is a community of descendants of Gitano gypsies. They created flamenco in cafés, practiced it at home and perfected it on the streets. For example, little Juanito Manzano isn't even four feet tall but already a full-fledged flamenco musician and dancer. He fanatically taps along as he watches other dancers and wins the admiration of adults thanks to his singing and dancing. His proud father has him measured for his first pair of white flamenco shoes. Elsewhere in the city, dancer Karime Amaya impresses the musicians she is working with – they are hardly able to keep up with her dance moves. She is the niece of famous flamenco dancer and film star Carmen Amaya, who reputedly once said, "If I have to quit dancing, I'll die." Karime feels her aunt's presence while dancing and always remembers her advice to dance with all your heart. No problem at all for her or for Juanito, in the constant, rhythmic tapping of their world.



Spain, 2012

DCP, color, 84 min

Eva Vila:

Barcelona B-Side (2010)

Director: Eva Vila

Photography: Joan Tisminetzky

Editing: Ernest Blasi

Production: Tono Folguera for Lastor Media,

Oriol Ivern for Cromosoma TV Productions

Co-Production: Cromosoma TV Productions,

IDE / Universitat Pompeu Fabra

Executive Production: Jordi Balló for

IDE / Universitat Pompeu Fabra

World Sales: Lastor Media

Screening Copy: Lastor Media

Involved TV Channels: Televisión de Cataluña



Portugal, 2012
HDcam, color, 57 min

Director: João Miller Guerra, Filipa Reis
Photography: Vasco Viana
Screenplay: Pedro Pinho
Editing: João Miller Guerra, Filipa Reis
Sound: Rúben Costa, João Gazuá
Production: Filipa Reis for Vende-se Filmes
Screening Copy: Vende-se Filmes

João Miller Guerra and Filipa Reis:
Our Home (2010)
Generation Orchestra (2011)

It's Inevitable (fiction, 2011)
Bela Vista (2012)

Awards: Award for Best Portuguese Short Film Indielisboa Film Festival

Cat's Cradle

Cama de gato

João Miller Guerra, Filipa Reis

INTERNATIONAL PREMIERE

Joana is an energetic and slightly rebellious Portuguese teenager. She often arrives late to school, likes to hang around at outdoor cafés, and she's a bit of a know-it-all. She is also the young mother of a girl whose father is in jail. Despite all the difficulties and reprimands from her parents, Joana's attitude to life remains playful. In naturalistically shot scenes, we see her picking out fake nails with her girlfriend, playing clapping games, and squealing with laughter as she makes prank phone calls to prostitutes whose numbers she finds in the newspaper. The film's title *Cat's Cradle* refers to a passage by Portuguese philosopher and author Agostinho da Silva: "I think that what we have, in life, is a perpetual children's game with the cat's cradle, that life presents us with a problem, we look to see what we can get out of it, then we stick our fingers in it, we go like this and something else comes out. At best, the ability we can hope to achieve is that of becoming children again, and be able to truly see how the cat's cradle turns out."

DOC U



Canada, 2012
HDcam, color, 71 min

Director: Ann Shin
Photography: Stephen Chung
Screenplay: Ann Shin
Editing: Manfred Becker, Steve Guise, Chris Wiseman
Sound: Naru Kang, Jeffery Magat, Pongsarid Tomichai, Sean Van Delft
Music: Ari Posner
Production: Ann Shin & Heidi Tao Yang for Fathom Film Group
Screening Copy: Fathom Film Group
Involved TV Channels: TVO, Canal D, CTS

Ann Shin:
Incident at Roswell (1999)
Western Eyes (2000)
Almost Real: Connecting in a Wired World (2002)
Four Seasons Mosaic (2004)

The Defector: Escape from North Korea

Ann Shin

WORLD PREMIERE

Every year, large numbers of people flee North Korea by attempting to cross its border with China. But not everyone makes it across, and those who do are still not safe: China does not recognize North Korean refugees, so those who are caught are deported back to their home country. They have to move on, and this is where Dragon comes in. Once a refugee himself, Dragon now mediates between refugees and human traffickers who lead them through the Chinese provinces and Laos to Thailand. This journey is also fraught with the constant danger of being caught. Dragon's position is ambivalent; he sees himself as a human rights activist, not as "some shady broker" who charges a fee. This tense, revealing documentary uses a hidden camera to follow two North Korean refugees and Dragon. Along the way, the director builds a relationship with the refugees. We often see her on-screen, sometimes looking quite concerned. The parts of the story that take place in North Korea are shown by means of animation and footage that was smuggled out of the country. The situation of these North Koreans and the circumstances of their flight as revealed in this film raise questions about their human rights in China.

The Diaries of an Elephant

Janina Pigah

WORLD PREMIERE

Janina Pigah knew her grandfather as a loving man. She has vivid memories of them singing German songs and reading stories together. After he passed away eight years ago, she started reading old diaries and searching through his belongings, looking for stories to keep his memory alive. But then she discovered a shocking truth: her grandfather was a loyal member of the SS during the Second World War. Using his diaries as a guide, she travels to the places he visited during the war and asks her family all the questions that no one else ever asked. The film shows what happens to family relationships when a part of the past is kept quiet, and how people interpret history in their own way. Pigah struggles with the awareness that she will be putting her grandfather in a negative light by digging up the past, and she asks herself what purpose her film serves. But she carries on regardless, because of her strong need to break the silence and address the proverbial elephant in the room.



The Netherlands, 2012
HDcam, color / b&w, 55 min

Director: Janina Pigah
Photography: Ernst Herstel
Screenplay: Janina Pigah
Editing: Erik Disselhoff
Sound: Mark Wessner
Music: Jeroen Goeders
Production: Niek Koppen & Jan de Ruiter for Selfmade Films
Executive Production: Anja Cloosterman for Selfmade Films
World Sales: Selfmade Films
Screening Copy: Selfmade Films
Involved TV Channel: VPRO

Janina Pigah:
Delfts Blauw Meets Hijab (2010)

IDFAcademy Results 

Dirty Energy

Bryan D. Hopkins

INTERNATIONAL PREMIERE

Plenty of information has already appeared in the media about the huge BP oil spill in the Gulf of Mexico in 2010. Now that most of the journalists have moved on, director Bryan D. Hopkins focuses his camera on those who have been left behind. They are the ones who have to live with the consequences of the Deepwater Horizon oil disaster, and who are worrying about their health and their environment. They read in the papers that oil has been found in the eggs of shrimp, they hear about stranded stillborn dolphins, and they see with their own eyes that the populations of some animals are dwindling. Most of the locals make their living in the fishing industry, but its future is uncertain. For the owner of a large shrimp company, BP stands for "Bad People." It's an understandable view once you've heard how the company behaved during and after the spill. The local inhabitants share their experiences and fears in emotional interviews interspersed with background information and atmospheric shots. Then there's the sad conclusion of the author of two books about the comparable Exxon Valdez oil disaster in 1989: while no lessons have been learned when it comes to preventing or confining this kind of event, a great deal has been learned about how to avoid damage claims and harm to the perpetrator's image.



USA, 2012
DCP, color, 94 min

Director: Bryan D. Hopkins
Photography: Lance Cheung, Nick Ferguson, Bryan D. Hopkins
Editing: Nick Ferguson, Bryan D. Hopkins
Sound: David Fienup
Music: Steve Sholtis
Production: Bryan D. Hopkins & Edward Stencil for Flood Films
Executive Production: Rick Gherardi, Brian O'Keefe
World Sales: Cinema Libre Studio
Screening Copy: Flood Films
Website: www.dirtyenergymovie.com

Bryan D. Hopkins:
Sleepful Painless (fiction, 2008)
Qing Lou Nu (fiction, 2009)

Awards: Social Justice Award for Documentary Film Santa Barbara International Film Festival, Best Editing Uptown Film Festival, Best U.S./International Documentary Kansas City FilmFest



Spain, 2012
HDCam, color, 14 min

Director: Carlos Carcas
Screenplay: Carlos Carcas
Editing: Carlos Carcas
Sound: Sergio Deustua
Production: Carlos Carcas
for Meiyochien Films
Screening Copy: Meiyochien Films

Carlos Carcas:
Old Man Bebo(2008)
Carlos Carcas & Norberto López Amado:
How Much Does Your Building Weigh,
Mr. Foster? (2010)
www.carloscarcas.com

Doctor Bucketman

Carlos Carcas

WORLD PREMIERE

"Street drumming is making a drum set with whatever you can find and playing it in a way that sounds like a drum set." Put like that, it sounds very simple, and according to Doctor Bucketman, it is. "You need at least three buckets: one to sit on, one to play, and one to put the money in." Spain's master street drummer explains how he was once in a very tight financial spot that left him without a drum set, so he started playing on paint buckets, pots and pans. Now his house is full of surprising musical instruments, including a Morse code machine. He often plays in subway corridors, but his favorite stage is the street, because that's where the sunshine is, and more people stop to listen to him. His act is especially appealing to middle-aged ladies, who are most impressed by the pans and often ask to buy them from him. But what matters most to him is making an impression on his audience – like the girl who made a card for him, or the homeless person who gave Doctor Bucketman a coin he actually needed himself.



Germany, 2012
DCP, color, 89 min

Director: Inigo Westmeier
Photography: Inigo Westmeier
Screenplay: Benjamin Quabeck,
Inigo Westmeier
Editing: Benjamin Quabeck
Sound: Clemens Becker
Music: Lee Buddah
Production: Bettina Brokemper for Heimat
Film GmbH&Co.KG, Inigo Westmeier
bvk for Open Window Film GmbH,
Tom Wommer for GAP films GmbH
Screening Copy: Open Window Film GmbH
Involved TV Channel: BR / ARTE
Website: www.drachenmaedchen-derfilm.de

Dragon Girls

Drachenmädchen

Inigo Westmeier

WORLD PREMIERE

"Fighting is human nature," notes a sage monk from the Shaolin monastery in China, right beside the illustrious Tagou Shaolin Kung Fu School. The 27,000 students regularly visit the monastery to honor the many holy statues of mythical creatures and grand-masters that preceded them in this noble martial art. The foundation of Kung Fu lies in Eastern principles such as self-control and discipline. "Discipline is what you're not allowed to do," says one of the protagonists in *Dragon Girls*. Crying is taboo, even if it's from pain after being severely beaten with a stick. The girls are separated from their families at a very young age and placed in the school, where they have to adjust to the group and, most of all, follow the rules and obey the teachers. "A community's backbone is shaped by rules," says the headmaster. "In here, those rules are very strict." Tagou is not just any training school, and Kung Fu is not just any form of martial art, as the headmaster explains. "It's a form of religion, a pursuit of insight and inner peace." Besides the breathtaking exercises in the open air, *Dragon Girls* gives us a portrait of vulnerable girls as they train to become graceful fighting machines.

Ebb and Flow

A onda traz, o vento leva

Gabriel Mascaro

INTERNATIONAL PREMIERE

Rodrigo is a young deaf man living on the outskirts of Recife in Brazil. This short film follows him as he goes about his daily life, without any comment or interviews. Splendid camerawork shows him working at a car dealership where he installs audio equipment. He can't hear anything himself, so he has his own inventive ways to test the equipment. His funds are very limited, and then he discovers that his ex-wife is keeping his disability money for herself. Optimistic despite all the difficulties, Rodrigo manages to hold his own in a hearing world. At home he's a loving father to his daughter, and her grandma sometimes lends a hand. The little girl is entirely adapted to life with her father's limitations. She learns signing from him and occasionally takes advantage of the situation. In a sign language conversation with a friend, Rodrigo boasts about a one-night stand with a beautiful woman. But when he visits his doctor for a routine check-up, we are confronted with the communication barrier that exists between doctor and patient, highlighting the challenges in making information accessible for people with disabilities.



Brazil, Spain, 2012
DCP, color, 28 min

Director: Gabriel Mascaro
Photography: Gabriel Mascaro
Screenplay: Gabriel Mascaro
Editing: Eduardo Serrano
Sound: Gabriel Mascaro
Production: Rachel Daisy Ellis for Desvia, Gerardo Peral for Art Aids
Screening Copy: Desvia

Gabriel Mascaro:
KZF-1348 (2008)
High-Rise (2009)
The Adventures of Paulo Bruscky (2010)
Defiant Brasilia (2010)
Housemaids (2012)
www.gabrielmascaro.com

DOC U

Évocateur: The Morton Downey Jr. Movie

Seth Kramer, Daniel Miller, Jeremy Newberger

INTERNATIONAL PREMIERE

Morton Downey, Jr. was the chain-smoking host of the controversial eponymous talk show that appeared on American TV in the late 1980s. He shook up the traditional talk show format and turned it into a battlefield, with guests going at it with one another and Downey and his 180-strong studio audience reacting aggressively to anyone disagreeing with the host. This portrait of the right-wing talk show host uncovers the roots of today's overwrought media and political landscape, a place where ratings and votes prevail over principles. Downey made a political U-turn on his road to fame, starting off as a supporter of the liberal Kennedys and later becoming the darling of far-right America. His talk show frequently bordered on exploitation. In *Évocateur*, we watch as Downey transforms from a charismatic man who can make any subject provocative into a manipulator who, according to an acquaintance, might just as easily have been a serial killer. His anger against women takes on increasingly unpleasant forms and his propensity to lie goes beyond all bounds of acceptability. And all this happened in a time when people were still wondering if this sort of thing was just a fad.



USA, 2012
video, color / b&w, 90 min

Director: Seth Kramer, Daniel Miller, Jeremy Newberger
Photography: Ken Fuhr, Roger Grange, Seth Kramer, Richard Patterson
Screenplay: Daniel Miller
Editing: Seth Kramer
Music: Peter Rundquist
Production: Daniel A. Miller for Ironbound Films, Inc.
World Sales: APT Worldwide
Screening Copy: Ironbound Films, Inc.
Website: www.mortondowneyjr.com

Daniel Miller, Seth Kramer & Jeremy Newberger:
The Linguists (2008)
The New Recruits (2010)



Belgium, 2012
DCP, color, 30 min

Director: Fabio Wuytack
Photography: Fabio Wuytack, Brecht Vanmeirhaeghe, Jeremy De Ryckere, Maya Wuytack
Editing: Fabio Wuytack
Music: Tim Spanhove
Production: Bram Crols & Mark Daems for Associate Directors
Screening Copy: Associate Directors
Involved TV Channel: VRT

Fabio Wuytack:
Two Hands (2003)
Made in Italy (2004)
Persona Non Grata (2008)
Cittadellarte (2009)
Back to Iran (2009)
The Missing Link (2011)
www.fabiowuytack.com

Expecting

Kinderen van de rekening

Fabio Wuytack

WORLD PREMIERE

Afghan Jawed met Kosovar Dashurije at the refugee center in Brussels. Since then, they've only had each other as they fight their long battle for a residence permit. After a 19-day hunger strike, Jawed got permission to remain in Belgium for six months. And now Dashurije is pregnant, and the young couple has been waiting for months for word on their extension. It seems like life as illegal immigrants might be even harder than the life they fled. Jawed came to Europe when he was 16, tied under a truck. Dashurije could hardly believe it when she heard this, but now it looks likely that his greatest ordeal is yet to come. He's in debt with the hospital because of his hunger strike, but they don't even have enough money for food. The food parcels they get every two weeks contain barely enough for four days. But the worst thing is the waiting for their permits, says Dashurije: "It does your head in." The huge stress even affects their relationship. Their son's fate is uncertain as well, because they've found out that after he's born, they won't even be getting any help for him.



Germany, France, Algeria, China, Kuwait, Qatar, 2012
DCP, color, 83 min

Director: Damien Ounouri
Photography: Matthieu Laclau
Screenplay: Linda Amiri, Damien Ounouri
Editing: Matthieu Laclau, Mary Stephen
Sound: Li Dan-Feng
Narration: Damien Ounouri
Production: Mathieu Mullier & Alexandre Singer for Kafard Films, Jia Zhang Ke for Xstream Pictures
Screening Copy: Kafard Films
Website: www.fidai-lefilm.com

Damien Ounouri:
Chang Ping, Sonata of a Chinese Small Town (fiction, 2007)
Xiao Jia Going Home (2008)
Away from Nedjma (fiction, 2009)

Fidai

Damien Ounouri

The history books reduce wars to figures, highlights and myths. But what if you tell the story from the viewpoint of someone who actually experienced war firsthand? What if you show what it was like to be right in the middle of it, and even actively participate in it? Director Damien Ounouri decided to share the story of his uncle El Hadi, in order to show the world that what took place during the Algerian War 50 years ago is still highly relevant to the Arab world today. As a child, Ounouri heard almost nothing about this history, because his family never spoke about El Hadi's role in his country's rebellion against France. Now, five decades after joining an armed National Liberation Front group in France, El Hadi talks about this dark time in his life. Ounouri includes others who are close to him in his film, and in the ensuing conversations and discussions we discover that this is more than one warrior's personal story: it's the story of a people struggling for independence. It was 50 years ago, but it could as easily have been today.

Fight Like Soldiers Die Like Children

Patrick Reed

WORLD PREMIERE

Lieutenant-General Roméo Dallaire was the UN commander during the Rwandan genocide. After 1994, he wanted to transform his hellish experiences into a constructive contribution, so he decided to join up with a mission to end the deployment of child soldiers. Will Dallaire succeed in his mission this time, or will he again be forced into passivity while the world looks the other way? On his journey through Congo, Rwanda and South Sudan, Dallaire hears how children are indoctrinated in devious ways. They often have no choice but to become child soldiers. In animation sequences, a child soldier explains that he went to the front because he didn't have a home to go to anyway. Dallaire also talks with a girl who had to serve in the barbaric Lord's Resistance Army of Joseph Kony. She even knew the man himself. "If you just arrest Kony, everything will end," she says. Dallaire visits local self-defense groups such as the Arrow Boys, who protect people against attacks by the LRA, and he goes to a Congolese army base. His journey brings him into contact with the father whose daughter was kidnapped by Kony's army, giving a face to the 250,000 child soldiers worldwide.



Canada, 2012
HDcam, color, 82 min

Director: Patrick Reed
Photography: John Westheuser
Screenplay: Patrick Reed
Editing: Michèle Hozer
Sound: Sanjay Mehta
Production: Peter Raymond & Patrick Reed for White Pine Pictures Inc.
World Sales: Films Transit International Inc.
Screening Copy: White Pine Pictures Inc.
Involved TV Channels: Knowledge Network, The Canadian Documentary Channel, TVO, Canal D, CTS

Patrick Reed:
Tsepong: A Clinic Called Hope (2006)
Triage: Dr. James Orbinski's Humanitarian Dilemma (2008)
Pet Pharm (2009)
The Team (2010)

Finding Mercy

Robyn Paterson

EUROPEAN PREMIERE

In this compelling directing debut, Robyn Paterson goes in search of her childhood friend Mercy, with whom she grew up in Zimbabwe. At the age of eight, the girls had the honor of welcoming the new leader Robert Mugabe at the airport and hanging a garland of flowers around his neck. Robyn is white, Mercy black, and they were the "poster children" of the newly independent state. Things may have looked fine on the surface, but the reality under President Mugabe was very different, with thousands of opponents imprisoned, tortured or murdered during his regime. Two decades later, Zimbabwe has been traumatized by dictatorship and the country is on the verge of economic collapse. Paterson's family left for New Zealand years ago, but the filmmaker can't get her best friend Mercy out of her mind. Is she still alive? How did things work out for her? Paterson decides to return to where she grew up, determined to find Mercy. Together with her cameraman, she embarks on a perilous journey through a country where no one can be trusted and press freedom is virtually nonexistent. The history of Zimbabwe unfolds through Paterson's discoveries and encounters, and she is confronted with the decline of her homeland, the country she once loved so much.



New Zealand, 2012
HDcam, color, 75 min

Director: Robyn Paterson
Photography: Jacob Bryant, Martyn Williams
Editing: Tim Woodhouse
Music: Tom Fox, Marshall Smith
Narrator: Robyn Paterson
Production: Leanne Pooley for Spacific Films
Screening Copy: Spacific Films
Involved TV Channels: Knowledge Network, Television New Zealand
Website: www.findingmercy.net

Robyn Paterson:
directing debut



Hungary, UK, 2012
HDcam, color, 101 min

Director: Kim Hopkins
Photography: Kim Hopkins
Editing: Kim Hopkins, Margareta Szabo
Production: Kim Hopkins, Margareta Szabo
Screening Copy: Kim Hopkins

Kim Hopkins:
Scenic (1997)
Man in the Sand (1999)
Wanted (2002)

Folie à Deux – Madness Made of Two

Kim Hopkins

WORLD PREMIERE

Helen and John have seven children and a very comfortable lifestyle when they decide to get a mortgage to buy what might well be the oldest house in England. They want to convert the 72-room mansion in the center of York into a hotel, but when the financial crisis hits, their dream turns into their worst nightmare. For five years, the less-than-lovable Helen fights the banks for a loan and her neighbors over rights to the courtyard. She's on her own, as John spends most of the time working in another part of the country. While her house gradually becomes unsellable, she keeps busy carting off the neighbors' garbage cans and trying in vain to get a "No Parking" sign put up. This film is an intimate portrayal of a large, Bohemian family with all the ups and downs of daily life, an intriguing glance into England's history, and a nail-biting journey through the economic crash and the biggest gamble in life, showing the human cost of the mortgage crisis.



USA, 2011
HDcam, color, 82 min

Director: John Dentino
Photography: Frank Bollinger, John Dentino, Erik Diener
Editing: John Dentino, Erik Diener
Music: John Dentino
Production: John Dentino & Pamela Haymond for Shadows & Clouds Productions
Executive Production: Torv Carlsen for Titanic Pictures
Screening Copy: Shadows & Clouds Productions
Website: www.shadowsandclouds.com

John Dentino:
Purple Haze Video (1984)
Real Cool Moslems (1996)
Cool (1996)

For I Know My Weakness

John Dentino

WORLD PREMIERE

Patty Looper Sills is a homeless alcoholic when she enters the life of documentary filmmaker John Dentino, begging for money. He has his own reasons to document her story, and he gets involved in her life for several years – longer than he would have liked. Since the psychologically damaged Patty abandoned her two children 25 years ago, she has been train hopping her way around the United States. She ends up on Skid Row, the notorious homeless district of downtown Los Angeles, determined to reconnect with her family. During the period Dentino is filming her, we meet her equally scarred son Darrell and daughter Dee Ann. Like their mother, they are constantly battling addiction, and Darrell has a criminal past. Patty sometimes gets terribly drunk and paranoid, and then Dentino brings her from family member to family member, hoping for reconciliation and perhaps a place for her to stay. As this dark road movie unfolds, it takes them to gas stations, parking lots and diners, and we see the seamy side of American life. Before Dentino realizes it, he's getting far too deeply involved in a shocking family history, one that sheds a completely different light on the forgiveness Patty is so desperate to find.

Forbidden Voices

Barbara Miller

INTERNATIONAL PREMIERE

On the Internet, their voices are skillfully shielded. But the famous bloggers Yoani Sánchez, Zeng Jinyan and Farnaz Seifi aren't afraid of the dictatorial regimes in their respective home countries of Cuba, China and Iran. With indefatigable determination, they keep people around the world informed about the abuses taking place in their countries. We get to witness the highs and lows of their lives. What do you do if you want more attention for women's rights in Iran, only to discover that Google intentionally blocks the word "woman" in searches? How do bloggers fight back against the "Great Firewall of China," protected by 40,000 cyber cops? The unequal struggle of these cyber feminists is an exhaustive one and takes its toll on their personal lives. Following a stint in prison for "acting against national security," Iranian journalist Farnaz Seifi felt compelled to flee her country. With help from Reporters without Borders, she continues her mission from the Western world. It's not surprising that these fearless ladies were named among the world's most influential people by *TIME Magazine*. Will these women ever achieve the equality that they so desperately want? For now, there are still thousands of similar voices in prison or under house arrest.



Switzerland, 2012

DCP, color, 96 min

Director: Barbara Miller

Photography: Peter Indergand

Screenplay: Barbara Miller

Editing: Andreas Winterstein

Sound: Roman Bergamin, Roland Widmer

Music: Marcel Vaid

Production: Philip Delaquis for Das

Kollektiv für audiovisuelle Werke GmbH

World Sales: Accent Films International Ltd.

Screening Copy: Das Kollektiv für

audiovisuelle Werke GmbH

Involved TV Channels: ARTE, SRF

Website: www.forbiddenvoices.net

Barbara Miller:

The Summit Stormers (2002)

Blindman's Buff (2004)

Domestic Violence (2005)

Klitoris (2005)

Youth Violence (2006)

Divorced Mothers (2007)

Sex in the Internet (2008)

Virtual Adultery (2009)

Whiplash (2009)



Israel, 2012

DCP, color / black-and-white, 75 min

Director: Ran Tal

Photography: Daniel Kedem, Itay Merom

Screenplay: Ran Tal

Editing: Nili Feller

Sound: Tuli Chen, Alex Claude

Music: Avi Bellei

Production: Amir Harel &

Ayelet Kait for Lama Films

Screening Copy: Lama Films

Involved TV Channel: YES

Website: www.gardenofedenfilm.com

The Garden of Eden

Gan Eden

Ran Tal

INTERNATIONAL PREMIERE

The hot spring in Israel's Gan HaShlosha National Park, or Sahne in Arabic, gets its fair share of visitors throughout the year. On busy days, long lines form at the entrance while the spring and the surrounding fields fill up with tourists. Big bare bellies stand around smoky barbecues, children play in the water and teenage boys talk about teenage girls. Sometimes the place belongs to people looking for a bit of peace, quiet and reflection – because they've left their wives, perhaps, or because their wives have left them. Others reminisce about their deceased husbands or their younger days. Everybody's got his own story, a story inextricably bound up with his or her background, identity, and ideas. People reflect on the Creation, talk about the basalt stones once used in the construction of Palestinian houses, or tell the story of their trip from their birth country to the Promised Land. The whole story of Israel is being told here: the history, the ideology, the Zionism, the conflict and the criticism of it. This is an account of average Israeli people that is by no means average, in which the spoken word is as important as the carefully chosen images.

**Sweden, 2012****HDcam, color, 58 min****Director:** Bosse Lindquist**Photography:** Sven Lindahl**Screenplay:** Bosse Lindquist**Editing:** Pier Franceschi, Rodney Guest**Sound:** Calle Wachtmeister**Music:** Markus Enochson, Andreas Kleerup**Production:** David Herdies

for Momento Film

Executive Production: Don Edkins

& Nick Fraser & Mette Hoffmann

Meyer for Steps International

Screening Copy: Steps International**Bosse Lindquist:**

Once, I Was Korean (2002)

The Rebels (2005)

The Genius and the Boys (2009)

McCheat & Co (2010)

WikiRebels (2010)

Give Us the Money

Bosse Lindquist

WORLD PREMIERE

In the early 1990s, a group of people including pop stars Bono and Bob Geldof decided that something radical needed to happen to bring an end to poverty. They used smart PR and worldwide campaigns such as “Drop the Debt” and “Make Poverty History” to turn the fight against poverty into an appealing subject. *Give Us the Money* interviews Bono, Geldof, Bill Gates, Gordon Brown, critical African economists and others. It analyzes the successes and failures of these global campaigns, and explores in detail the collective efforts of celebrities, leftist revolutionaries and conservative members of Congress. Made as part of the worldwide “Why Poverty?” campaign, this documentary poses the old question of how we can do good. The economist Dambisa Moyo criticizes the fact that thanks to Live Aid, the image of wretched African children has come to symbolize Africa. Bono and Geldof have also been accused of arrogance: why do they talk to the President of the United States and the Pope, but not to Africans themselves? Bono’s “One” campaign has now set up offices in several African countries, and there have been many changes in both Western development aid policies and in Africa itself. “We are side players, not drivers,” says Bono.

**USA, 2012****HDcam, color, 87 min****Director:** Holly Hardman**Photography:** Petr Cikhart, Samuel

Henriques, Scott Shelley

Editing: Cameron Clendaniel**Sound:** Daniel Brooks, Franz Moore**Music:** Michel Haumont**Production:** Holly Hardman for

Gobbo Films/Baraka Productions

Executive Production: Nicolas

Rossier for Baraka Productions

Screening Copy: Baraka Productions**Website:** www.leftbehindinlouisiana.com**Holly Hardman:**

White Trash at Heart (fiction, 1992)

Besotted (fiction, 2002)

www.hollyhardman.com

Good People Go to Hell, Saved People Go to Heaven

Holly Hardman

WORLD PREMIERE

The hurricanes that have been sweeping the poor state of Louisiana in recent years have led evangelists to believe that the end of the world is now truly at hand. Among the ruins of their washed-away homes, in dingy trailers or in one of the many churches they pray, waiting for the deluge to come. We follow some of them during their daily battle to make a living, helping the even less fortunate, and winning converts – because it's still not too late to be “saved.” Mother Mitsi lives in a trailer with her ultra-religious family. She's proud of her devout teen son, a singer, but worries about her oldest, who is struggling with his faith. An evangelist named Lance, also living in a trailer, goes around with a giant cross on his back spreading the word of God – and he's often successful, too. We also follow a megachurch minister who has his own agenda when helping the victims of Hurricanes Katrina and Rita. This is a portrait of a complex and impoverished part of the United States, where various evangelists, each in his or her unique way – and sometimes with private motives – try to promote conservative Christianity.

I Am White Mercenary

Men yek mozdore sefid hastam

Taha Karimi

EUROPEAN PREMIERE

Saeid Jaf was the commander of a mercenary army under the regime of Saddam Hussein's Baath Party. He believes that there is only one man in history he can be compared to, and that's Oskar Schindler, the man who saved the lives of hundreds of Jews during the Second World War. Now armed only with a video camera, Saeid Jaf returns to Iraqi Kurdistan in northern Iraq. At the end of the 1980s, over 180,000 Kurds were slaughtered here during the al-Anfal Campaign. Saeid was the commander of an army unit, and so he's being held partly responsible for the mass murders. He is to stand trial for the crime at the new Iraqi court, but claims that he actually saved thousands of lives. To prove it, he's looking for witnesses who are prepared to make statements that would exonerate him, and who will pose with him for a warm handshake. The testimonies are combined with poetic imagery, such as a stork's nest while a man stands in a cemetery, listing the names of his butchered children. Gorgeous landscape shots are alternated with pictures of human remains in mass graves. As a tribute to the victims, their photos are framed. In this way, the image is created of a man who operated under the command of a ruthless dictator, but who also used his position to do good. It's up to the viewer to decide whether he is telling the truth.



Iran, 2012
video, color, 63 min

Director: Taha Karimi
Photography: Sarkew Mesgari
Screenplay: Taha Karimi
Editing: Arash Rasafi
Sound: Ali Vafaei
Music: Joan Hajo
Production: Hossein Homayounfar & Taha Karimi for Documentary and Experimental Film Center
World Sales: Documentary and Experimental Film Center
Screening Copy: Documentary and Experimental Film Center

Taha Karimi:
Pearl Dance (fiction, 2001)
Storm (fiction, 2003)
White Mountains (fiction, 2009)
The Qandil Mountains (2010)
a.o.

Icebound

Daniel Anker

WORLD PREMIERE

In January 1925, Nome, Alaska, was gripped by a deadly outbreak of diphtheria. Five children had already died before the news broke, and several more fell ill. In a race against time, fearless dog mushers attempted to reach the tiny frontier town with lifesaving antitoxin. To accomplish this goal, more than 30 men and over 150 dogs braved terrible conditions as they crossed almost a thousand miles of Alaskan wilderness. *Icebound* is constructed like an adventurous thriller: a menacing narration, suspenseful flashbacks and heroes galore. Unexpected setbacks and counting the days make the deadly time constraint palpable. The past is reconstructed with the help of oral histories, old newspaper articles, archive footage and photos, more recent impressions of the desolate Alaskan landscape, and interviews with historians, mushers and the last surviving witnesses of the events. "The Serum Run to Nome" has become one of the great modern North American legends. In New York City's Central Park, there's even a bronze statue of Balto the sled dog. *Icebound* shows the story behind the myth: how the 1920s tabloid media drove the story to the front pages of the world's newspapers, and how politics and racism have influenced the way this history has been remembered and retold.



USA, 2011
HDcam, color / b&w, 95 min

Director: Daniel Anker
Photography: Tom Hurwitz
Editing: Bruce Shaw, Jean Tsien
Sound: Alan Barker, Ken Hahn
Music: Greg Kalember
Production: Daniel Anker for Anker Productions, Inc., Tiffany Peckosh
Co-Production: Gebrueder Beetz Filmproduktion GmbH
World Sales: Films Transit International Inc.
Screening Copy: Anker Productions, Inc.
Involved TV Channels: ZDF, ARTE

Daniel Anker:
Scottsboro: An American Tragedy (2001)
Imaginary Witness: Hollywood and the Holocaust, (2004)
Music From the Inside Out (2005)
Voices Unbound (2010)



USA, 2012
HDcam, color, 81 min

Director: Jamie Meltzer
Photography: Frazer Bradshaw
Editing: Summers Henderson, John Kane, Jamie Meltzer
Sound: Berkeley Sound Artists, Dan Olmsted
Music: T. Griffin
Production: George Rush, Stephen Bannatyne for Lucky Hat Entertainment, Adam Spielberg for Filament Films
World Sales: George Rush
Screening Copy: George Rush
Website: www.informantdoc.com

Jamie Meltzer:
The Song-Poem Story (2003)
Welcome to Nollywood (2008)
La Caminata (2009)
www.jamiemeltzer.com

Informant

Jamie Meltzer

INTERNATIONAL PREMIERE

Brandon Darby grew up in Texas surrounded by oil refineries, where, as he explains, wrongdoings are covered up. It was fertile ground for him to develop a strong sense of justice and an aversion to the abuse of power. This left-wing activist was involved in the founding of an organization that offers support to people living in those areas of New Orleans destroyed by Hurricane Katrina. His charisma, courage and grit made him a hero in the eyes of many. But in 2008, he had a rapid fall from grace in left-wing circles after it emerged that he had been working as an informant for the FBI. He was responsible for the arrest of two young men considered a threat to that year's Republican Convention – although they were actually probably incited by Darby himself. *Informant* tells the story of his life through interviews and reconstructions. The film's central figure has his say, but so do his current and former admirers and critics, who all provide a perspective on the man and his deeds. We get some fascinating insight into a man whose ideals and actions were meant to do good, but who is also utterly self-centered. He goes too far, with momentous consequences for all those involved.



Romania, 2012
DCP, color, 21 min

Director: Mara Trifu
Photography: Radu Gorgos
Screenplay: Mara Trifu
Editing: Paula Onet
Sound: Tudor Petre
Music: Tudor Petre
Production: Dan Nutu for Aristoteles Workshop Association
Screening Copy: Mara Trifu

Mara Trifu:
You Can't Hide Love from Gypsies (2011)

Awards: Grand Jury Prize
Timishort Film Festival

The Japanese Quince Tree

Gutuiul Japonez

Mara Trifu

INTERNATIONAL PREMIERE

Ninety-year-old Clotilda Grosu is haunted by her regrets day and night. Her advice is to think 10 times before you do anything. "Never have a regret. With regrets, your life will be unhappy." Her life goes by slowly, all alone in her house. She reads a bit, cooks, waters her flowers and talks to her cats. At night, she takes her blood pressure. In the silence, she thinks of her dead son, who never forgave her for his forced marriage. "God punished me," she says. "I ended up alone." But she keeps herself amused, nonetheless. Clotilda is still extremely lucid and observes her small world with quick wit and eloquence. She talks to her animals and plants, enjoys her garden and keeps a close eye on the weather. She passes judgment on TV show, her books and her life, and she points out the things that are even older than she is, whether it's a tree or a carpet-beater. Like an old Eastern philosopher, she finds the deepest meaning in the smallest things.

The King – Jari Litmanen

Kuningas Litmanen

Arto Koskinen

INTERNATIONAL PREMIERE

In his home country of Finland, a statue was recently erected in honor of Jari Litmanen, the taciturn soccer player whose first name became widely popular among new parents in and around Amsterdam in the 1990s. In this film portrait, Litmanen talks about his life as an international sports hero. He visits places that were important to him in his long career: Amsterdam, Barcelona, Liverpool, and Lahti, Finland. Key figures from his life and career appear before the camera, and friends and colleagues have their say, too. These scenes are combined with footage from legendary games Litmanen played for Ajax Amsterdam, Barcelona, Liverpool and the Finnish national team. Litmanen displays his phenomenal bicycle kick, and we also watch as he – a paragon of fair play – gets a red card. Litmanen achieved his greatest successes in the seven years he played for Ajax, winning everything that could be won and even managing to become the top scorer in the Champion's League. But because he hails from a minor soccer nation, he never got to play a major championship at the national level, and Litmanen has also had his share of injuries.



Finland, 2012

DCP, color, 103 min

Director: Arto Koskinen

Photography: Tahvo Hirvonen

Screenplay: Mika Kaurismäki, Arto Koskinen

Editing: Jukka Nykänen

Sound: Jyrki Rahkonen

Production: Mika Kaurismäki
for Marianna Films

World Sales: The Yellow Affair

Screening Copy: Finnish Film Foundation

Involved TV Channel: YLE

Arto Koskinen:

Henkinen arkitehtiuri (1990)
The Last Day of Summer (fiction, 1992)

Ennätystentekijät (1993)

We, Hit by the Lightning (1996)

Haudattu tuntemattomana (1996)

Me valehtelijät (1996)

Who was Felix Kersten (1998)

Handcuff King (fiction, 2002)

River in the Sky (2004)

Piilopaikka kahdelle (fiction, 2005)

a.o.



Chile, Germany, 2012

DCP, color, 90 min

Director: Cristian Soto, Catalina Vergara

Photography: Cristian Soto, Catalina Vergara

Screenplay: Cristian Soto

Editing: Cristian Soto, Catalina Vergara

Production: Catalina Vergara for

Globo Rojo Producciones

Co-Production: Philip Grönning

Filmproduktion

Distribution for the Benelux: IDFA Fund

Screening Copy: Globo Rojo Producciones

Website: www.lautimaestacion.cl

Cristian Soto:

directing debut

Catalina Vergara:

directing debut



Canada, USA, 2012
HDCam, color / black-and-white, 90 min

Director: Simon Ennis
Photography: Jonathan Bensimon
Screenplay: Simon Ennis
Editing: Matt Lyon
Music: Christopher Sandes
Production: Jonah Bekhor, Jonas Bell
 Pasht for Citizen Jones Films, Ron Mann
Executive Production: Catherine Tait for Duopoly
World Sales: Global Screen
Screening Copy: Global Screen

Simon Ennis:
You Might as Well Live (fiction, 2009)

Lunarcy!

Simon Ennis

This film is an astonishing overview of the many different ways in which slightly strange characters are occupied by the idea of life on the moon. Perhaps unsurprisingly, we're talking about an American phenomenon here. The film focuses mainly on four people. There's the moon realtor, who appears to be making a reasonably decent living by claiming and selling plots of land on other planets. And there's a former astronaut who does nothing else but paint moon landscapes with an astronaut in them. A mild-mannered retiree has translated every aspect of earthly civilization to the situation on the moon, and that includes music, which would sound very different without copper or wood. And lastly there's a boy who, encouraged by his parents, lives in the vain hope that he'll be the first permanent inhabitant of the moon. These Americans reason that the moon is the new frontier of American civilization – a promised land. In 1969, they were told that by the year 2000, people would be going to the moon on vacation. The fact that this still isn't the case is cause for the protagonists to feel they've been duped. For them, even the sky isn't the limit.



Russia, 2012
HDCam, color, 71 min

Director: Evgeniya Montayya Ibanyes
Photography: Gennadiy Dubin
Editing: Evgeniya Montayya Ibanyes, Nataliya Montayya Ibanyes
Sound: Daniil Malashchenko
Production: Evgeniya Montayya Ibanyes
Screening Copy: Evgeniya Montayya Ibanyes

Evgeniya Montayya Ibanyes:
 directing debut

March, March with Your Left!

Marsh, marsh levo!

Evgeniya Montayya Ibanyes

WORLD PREMIERE

On March 4, 2012, Vladimir Putin was once again elected President of Russia, marking the start of his third term. The opposition objected – they were already convinced there had been foul play during the 2011 parliamentary elections, and they demanded that Putin resign from the presidency. One of the most controversial opposition leaders is 35-year-old Sergei Udaltsov of the Leftist Front movement. With his black clothes and piercing gaze, he looks more like a street fighter than a politician, yet his supporters come from a wide range of social and intellectual backgrounds. Director Evgeniya Montayya Ibanyes managed to get up close to Udaltsov and some of his supporters during their struggle to realize their ideals. One of the scenes is filmed at a hunger strike organized by Udaltsov, in which nine people participate. At the big demonstration on May 6, 2012, the day before Putin was sworn in as president, we watch as thousands of Udaltsov supporters initially shout slogans and demonstrate peacefully, but are then pushed back and dispersed by the riot police with teargas and batons. The mood becomes increasingly grim and Udaltsov tries to address the crowd, but he's arrested and – not for the first time – taken to court.

Money For Nothing: Inside The Federal Reserve

Jim Bruce

WORLD PREMIERE

A startling reconstruction of the role that the United States Federal Reserve played in the financial crisis. Several current and former Fed employees, including administrators, economists, historians and traders, provide a look into the world's largest financial institution and its apparent mismanagement. At the heart of this film is the question of why so many aspects of the American financial system seemed to go up in smoke simultaneously. We learn about the financial history of the United States starting with the crisis of 1907, after which the U.S. government decided to establish a central bank. The interviewees have some tough words for the Fed's failings and the policy decisions made by former chairman Alan Greenspan and others, decisions that precipitated the financial crisis. The most important protagonists in monetary policy sketch the development of this shameless collision course. The voice-over gives us the chronology of events, which is sometimes illustrated with surprisingly light-hearted cartoons and classic movie excerpts, in addition to an ominous film score and infographics with mostly downward lines. The film's final act looks at the present-day situation and asks how long before the next crisis strikes.



USA, 2012
HDcam, color, 109 min

Director: Jim Bruce
Photography: Bob Richman, Antonio Rossi
Editing: Jim Bruce, Jared Rosenberg
Narrator: Liev Schreiber
Production: Jim Bruce for Liberty Street Films, LLC
Co-Production: Ariel Cannon, Jared Rosenberg
Screening Copy: Liberty Street Films, LLC
Website: [www.moneyfornothinthemovie.org](http://moneyfornothinthemovie.org)

Jim Bruce:
This Too Shall Pass (fiction, 2004)



Switzerland, Austria, Germany, 2012
DCP, color, 91 min

Director: Markus Imhoof
Photography: Jörg Jeschel
Editing: Anne Fabini
Production: Thomas Kufus for Zero One Film GmbH
Co-Production: Allegro Films
Executive Production: Markus Imhoof for Ormenis Film, Pierre-Alain Meier for Thelma Films
World Sales/Screening Copy: Films Boutique
Distribution for the Netherlands: Imagine Film Distributie
Involved TV Channels: SRG SSR, BR, SFR

Markus Imhoof:
The Boat Is Full (fiction, 1981)
Die Reise (fiction, 1986)
The Mountain (fiction, 1990)
Les petites ilusions (fiction, 1991)
Fire in Paradise (1997)
Les raisons du cœur (fiction, 1996)
a.o.

www.markus-imhoof.ch

More Than Honey

Markus Imhoof

Director Marcus Imhoof comes from a long line of beekeepers. As a child, he loved the sound of buzzing bees. His grandfather explained to him that the flowers had sex through the bees and were able to reproduce thanks to them. These days, though, things aren't going well for bees, and Imhoof wants to find out why. He starts in the Swiss Alps, where an old-school beekeeper is trying to prevent different species of bees from interbreeding – to no avail. It's unclear whether this interbreeding is causing the decline, or even complete extinction, of some species. There's no getting away from the facts, though – not even for the beekeeper in this seemingly untouched place. We travel to four continents to look at how bees are kept nowadays, what the cause of the problems could be, and how they might be solved. We learn, for example, that beekeepers are forever interfering with the natural course of events in order to breed more queens – even Imhoof's grandfather used to do it. New film techniques make it possible to capture bee behavior from up close, even getting inside the beehive, which makes for some fascinating cinematography. We see close-up shots of a queen bee being fertilized in mid-air, and another bee nearly dying when the flower it's in is sprayed with pesticides.



Syria, 2012
HDcam, color, 37 min

Director: Salma Aldairy, Roula Ladqani
Photography: Ghsoun Hamorabi
Editing: Maisam Iriqtanji
Sound: Youmen Alshahed
Production: Iman Al joundi for Syrians Within Borders
World Sales: Syrians Within Borders
Screening Copy: Syrians Within Borders

Morning Fears, Night Chants

Salma Aldairy, Roula Ladqani

WORLD PREMIERE

A young Syrian woman doesn't share her parents' beliefs, but she's still been locked up inside their belief system all her life. Because she is a young woman, her parents almost never allow her to leave the house, let alone participate in activities against the Syrian regime. But she rebels anyway. She writes and sings protest songs in secret, in the hope that they will encourage others to start thinking for themselves, and to believe in a better tomorrow with more freedom. For 37 minutes, we watch and hear about what motivates this young woman. Neither she nor the people around her ever appear identifiably on-screen. Even the voices are manipulated to keep the chance of recognition to a minimum. This makes it painfully clear what kind of world they're living in – and how far their dreams and desires are removed from the reality of their lives. But in spite of it all, the woman continues to write and sing – so that she doesn't have to stand by and look on powerlessly, and so she can experience just a tiny part of the freedom she's dreaming of.



Sweden, 2012
HDcam, color, 58 min

Director: Marie Lundberg
Photography: Alma Linder
Editing: Dominika Daubenbüchel
Production: Marie Lundberg for Svenska Barnprogram AB
Screening Copy: Svenska Barnprogram AB
Involved TV Channel: SVT

Marie Lundberg:
Känsligt läge (2003)
Olivia in the Middle (2005)
Double Life (2007)
Ziggy and Oddity (2008)
a.o.

Mozart and Munchies

Mozart och Mums-Mums

Marie Lundberg

EUROPEAN PREMIERE

When she was young, Ann Marie Fröier was a gifted concert pianist, celebrated as one of the best interpreters of Mozart's piano pieces. But she's also bipolar, a disruptive force in both her professional and personal life. These days, 87-year-old Fröier lives a secluded life in Stockholm. Her stuffy house is filled to the brim with knickknacks – even the grand piano in her living room doubles as a cupboard full of papers and her favorite cookies. Every now and then she plays piano for the dancers at a friend's ballet studio, her fingers as nimble as ever. But now she has a bigger plan: she has rented the small room at Stockholm's concert hall, where she'll take to the stage (playing Mozart, of course) with orchestra accompaniment. She'll have to rehearse again – grumpily, always impatient – and she goes around town putting up posters to fill the 450 seats. Director Marie Lundberg follows the energetic, chain-smoking Fröier in her mission and speaks to her about her struggle with depression and manic episodes, the burden it put on her family and her endless love of music.

My Father, the Blackbird

Men pappa då!

Kristina Levin, Finn Vinter

INTERNATIONAL PREMIERE

This film traces Finn's attempts to heal the wounds his father's suicide caused his entire family. Twelve years ago, Håkan hanged himself in their summer cottage. Finn talks to his mother Margareta and his sister Tilde, and tries to get a grip on his own thoughts and emotions by reminiscing about the days right after his father's death. He wonders whether the image he has of his dad has become his own creation – whether they are truly one and the same person. The resemblance is striking between Finn and the man we see in the old family pictures. Even though Finn is "not a very talkative person," he is as much the subject of this documentary as his mother and sister. Many tears flow, not least his own, but humor and laughter are never far away.



Sweden, 2012

DCP, color, 30 min

Director: Kristina Levin, Finn Vinter

Photography: Kristina Levin

Editing: Kristina Levin, Finn Vinter

Music: Kenny Karlsson, Tom Lindström, Niclas Petersson

Production: Kristina Levin & Finn Vinter for åt Skogen Produktion

World Sales: åt Skogen Produktion

Screening Copy: Swedish Film Institute

Kristina Levin:

directing debut

Finn Vinter:

directing debut

No Burqas Behind Bars

Nima Sarvestani

WORLD PREMIERE

In the Takhar Prison in Afghanistan, there are 500 male inmates and around 40 women serving sentences. The women and their children are kept in a separate area, locked up in a prison within the prison. They live there together in a mini-society, often feeling safer than they did on the outside. Most of them have been sentenced to years in prison because they ran away from home, fleeing from their adulterous and abusive husbands. Filmmaker Nima Sarvestani managed to film within the walls of the prison yard, where she followed the adventures of Sara, Nadjibeh and Sima. Sara and her true love are both in prison because they refused to enter into arranged marriages with other people, while Nadjibeh and Sima escaped from violent households. In this postage-stamp-sized space, they try to process their traumatic pasts, build a new life and make plans for a better future. There are moments full of hope, fear and solidarity, but also the daily worries of washing, raising children and the occasional spats with one another. What binds these brave women together is their repressed, vulnerable position in society and the way they struggle with it.



Sweden, 2012

HDcam, color, 77 min

Director: Nima Sarvestani

Co-director: Maryam Ebrahimi

Photography: Rozette Qaderi

Screenplay: Steven Seidenberg

Editing: Jesper Osmund, Amaran Thevarajah

Sound: Hamid Hamoun

Music: Mehrdad Hoveida, Mostafa Soltani

Production: Maryam Ebrahimi for Nima Film

World Sales: Deckert Distribution GmbH

Screening Copy: Nima Film

Involved TV Channels: IKON, SVT, NHK, DR

Nima Sarvestani:

The Sharp Pencil (1995)

Shame (1996)

Leverage (1997)

Masoud (1998)

The Evil Cycle (1998)

Many Years Later (1999)

Naked and Wind (2002)

Dead Mans Guest (2003)

Iranian Kidney Bargain Sale (2006)

On the Border of Desperation (2008)

I Was Worth 50 Sheep (2010)

a.o.

Pitched at the Forum 2011



Norway, Sweden, 2012
DCP, color / black-and-white, 93 min

Director: Margreth Olin
Photography: Øystein Mamen,
 Jamal Penjwery
Editing: Helge Billing, Michał Leszczyłowski
Sound: Diana Karlssöttir
Music: Rebekka Karijord
Narration: Margreth Olin
Narrator: Margreth Olin
Production: Margreth Olin for Speranza Film
Co-Production: Memfis Film
Screening Copy: Norwegian Film Institute

Margreth Olin:
In the House of Love (1994)
My Uncle (1997)
In the House of Angels (1998)
Gluttony (fiction, 2000)
My Body (2002)
Raw Youth (2004)
Lullaby (fiction, 2006)
The Angel (fiction, 2009)

Nowhere Home

De andre

Margreth Olin

INTERNATIONAL PREMIERE

"Is the reason why we have a system that doesn't recognize other people's suffering, because we can keep it at a distance?" This is the question filmmaker Margreth Olin asks herself halfway through her documentary about Norwegian policy on asylum seekers who are minors. Her film is an attempt to bring the suffering into the open. She follows a number of boys placed in Salhus, a center offering temporary residence for 20 child asylum seekers. While they're still hoping for an extension of their asylum status, the date of their 18th birthday hangs like a Sword of Damocles above their head. Most of them will be deported as soon as they come of age, and that means an uncertain future in Afghanistan, Somalia, Iraq or other war-torn regions. The fear and the hopelessness often lead to psychological problems, and in some cases to self-destructive behavior. Olin follows one of the boys even after his deportation. It takes the boy two months to return to Europe, where an existence as an illegal immigrant is still better than life in Iraqi Kurdistan. *Nowhere Home* uncovers the reality of a question that has been one of Europe's major moral dilemmas for many years.



Greece, 2012
DCP, color, 132 min

Director: Dimitris Athiridis
Photography: Dimitris Athiridis
Screenplay: Dimitris Athiridis
Editing: Artemis Anastasiadou
Sound: Dimitris Athiridis
Music: Stavros Gasparatos, Terry Papadinas
Production: Dimitris Athiridis & Maria Drandaki for Pan Entertainment
Executive Production: Constantin Moraitis for Pan Entertainment
World Sales: Pan Entertainment
Screening Copy: Pan Entertainment
Involved TV Channels: ZDF/ARTE, ERT, YLE

Dimitris Athiridis:
T.4 Trouble and the Self Admiration Society (2009)

One Step Ahead

Ena vima mprosta

Dimitris Athiridis

WORLD PREMIERE

This is the portrait of the unconventional Greek wine producer Yiannis Boutaris in his bid to become the mayor of Thessaloniki. The camera follows the 68-year-old over the course of his campaign in 2010. The enthusiastic entrepreneur proves to be a determined and committed politician. We see him pottering around at home, practicing yoga and visiting community centers. The politically progressive Boutaris is fighting against the establishment, while the country sinks further and further into financial crisis; the tattoo of a lizard on his wrist reminds him that change is always possible. Boutaris wants to turn Thessaloniki into a flourishing and attractive harbor city again, and sustainability and ecology are high on his agenda. Accompanied by footage from the family archive, he talks about his background and private life, including the death of his wife. The film builds up to election day, when the tireless Boutaris finds himself in a neck-and-neck race.

Outlawed in Pakistan

Habiba Nosheen, Hilke Schellmann

WORLD PREMIERE

A 13-year-old Pakistani girl, Kainat Soomro, accuses four men from her village of kidnapping her in broad daylight and gang-raping her for three days, before she finally managed to escape. Disputes in her village are usually settled by a tribal assembly of elders. Kainat and her mother share that the elders labeled Kainat "kari," or an outlaw. Now her family must kill her for losing her virginity before marriage. With the support of her family, Kainat takes the case to the Pakistani courts. In doing so, she initiates a fight that not only puts her life in danger, but also those of her family members. They are forced to leave their home and move into a dirty, cramped apartment in Karachi. Then, Kainat's brother vanishes. One of the suspects says she should just have kept her mouth shut, attributing all the misery to her "bad character." Kainat is resolute, and her lawyer stands by her, but the chance that she will actually get the men found guilty is small, for the Pakistani judicial system is full of loopholes. Nonetheless, her lawyer points out that girls like Kainat are starting to break the silence and put the issue of rape on Pakistan's national agenda.



USA, Pakistan, 2012
HDcam, color, 39 min

Director: Habiba Nosheen, Hilke Schellmann
Photography: Habiba Nosheen,
Hilke Schellmann
Editing: Hemal Trivedi
Sound: Habiba Nosheen, Hilke Schellmann
Production: Habiba Nosheen &
Hilke Schellmann for H2H Films
World Sales/Screening Copy:
Films Transit International Inc.

Habiba Nosheen:
directing debut
Hilke Schellmann:
directing debut

A Play for Freedom

Freispiel

Niko Apel

WORLD PREMIERE

Making theater in Iran is a risky business. In this road movie, four young actors from Tehran travel the country in a colorfully painted truck, putting on a show for children in remote areas. The truck is their means of transport, their place to sleep, and their stage. The film crew attends the rehearsals in Tehran, records the visits of the State Commission that has to determine if the play is acceptable, follows conversations between the members and accompanies the company on tour. For the actors, the trip is an exploratory voyage through unknown parts of the country, and for most of the children in attendance, this is their very first encounter with theater. Oppression is an important theme in the play, but it's also the leitmotif of the film, and as the group travels on, deeper mechanisms of censorship come into play, mechanisms that smother the freedom of expression in far more subtle, effective and painful ways.



Germany, 2012
DCP, color, 80 min

Director: Niko Apel
Photography: Mathias Prause
Editing: Julia Karg
Production: Jochen Laube for
teamWorx Television & Film GmbH
Screening Copy: teamWorx
Television & Film GmbH

Niko Apel:
PAKE (2006)
Sonbol (2008)



Scotland, 2012
HDcam, color, 15 min

Director: Chico Pereira
Photography: Julian Schwanitz
Editing: Nick Gibbon
Sound: Marcin Knyziak
Production: Rosie Ellison for Scottish Documentary Institute
World Sales/Screening Copy: Scottish Documentary Institute

Chico Pereira:
6:05pm (fiction, 2008)
The Way to Macondo (fiction, 2009)
Disco (fiction, 2010)
Polaris (2012)
www.chicopereira.com

Polaris

Chico Pereira

INTERNATIONAL PREMIERE

Work, eat, sleep – and then back to work again. The ocean is a lonely place that swallows up your words. Almost entirely without dialogue, *Polaris* gives the viewer a glimpse into the lives of migrant fishermen in a small Scottish town, and shows what work can mean in our lives. For years, shipping companies in northern Scotland had great difficulty finding local people to work on their trawlers. And then the Filipinos came to Scotland to sign up, leaving their families behind in hopes of earning a living. A short telephone call is the only contact one man has with his seven-month pregnant wife in the Philippines. The scenes of the fishermen are shot like static tableaus. The Scots and Filipinos do their best to close the gulf between the two cultures, but usually they remain silent. We see them sitting at the table, cleaning the nets, singing karaoke and standing silently beside the dripping conveyor belt as it brings in an endless stream of fish.



Scotland, 2012
HDcam, color, 17 min

Director: Paul Fegan
Photography: Paul Fegan
Editing: David Arthur
Sound: Keith McIver
Music: Les contes d'Hoffman, Act II: Barcarolle
Production: Paul Fegan for Scottish Documentary Institute
World Sales/Screening Copy: Scottish Documentary Institute

Paul Fegan:
directing debut

Pouters

Paul Fegan

INTERNATIONAL PREMIERE

It is estimated that around 1,000 Scottish people, mostly men, engage in “doo fleein,” a highly competitive hobby that involves stealing each other’s pigeons. The sport is practiced mostly in the poorer areas, where fallow land offers ample space for imposing dovecotes equipped with ingenious mechanisms to trap competitor’s birds. This short documentary focuses on two of these men living in a working-class neighborhood in Glasgow. Rab and Danny have been battling it out for 25 years. Hilarity ensues when we follow them during their hunt, with the two men exchanging mating calls and foul-mouthed diatribes with their birds, and celebrating triumphantly when they manage to catch a prized bird. Even during the interviews, in which the heavily accented duo speak about their sport and their never-ending rivalry, they always have at least one eye pointed at the sky.

Propaganda

WORLD PREMIERE

During a trip to Seoul, translator Sabine Program was approached by a couple that claimed to be North Korean dissidents. They handed her a DVD with the request to translate and disseminate it. The film features a North Korean scientist whose identity has been concealed, who uses hundreds of TV excerpts and archive footage to show what's wrong with Western visual and consumption culture. In the tradition of Michael Moore, the film attacks the moral attenuation, political manipulation and hyper-consumerism that characterize the Western world. In chapters with titles like "Rewriting History," "Advertising" and "The Cult of Celebrity," we are treated to a lineup of the most embarrassing occidental excesses and globalization, a point of view that remarkably resembles the recent Occupy movement: the "psychological warfare" at the hands of multinationals, shopping-obsessed consumers and the failure of democracy. Then there's time for the "Grab it!" culture of the one percent and additional moral deterioration in the form of Paris Hilton, unethical TV shows and violent movies and games. Toward the end of this propaganda piece, the role of North Korea in all of this becomes clear: the country would like to offer itself as headquarters for the mounting fight against consumer slavery and greed worldwide.



North Korea, 2012
HDcam, color / b&w, 96 min



Denmark, 2012
HDcam, color, 24 min

Director: Brian McGinn
Photography: Steve Milligan
Screenplay: Brian McGinn
Editing: Brian McGinn
Sound: Hamid Hagh, Jacques Pedersen
Music: Silas Hite
Production: Mette Heide for +Plus Pictures
World Sales: +Plus Pictures
Screening Copy: Danish Film Institute

Awards: Jury Award Best Documentary
Palm Springs International Shorts Festival

Brian McGinn:
Llamas for Ken (fiction, 2007),
Carrie (2009), You're so Hot with
Chris Mintz-Plasse and Dave Franco
(fiction, 2011), Go F*ck Yourself with
Dave Franco (fiction, 2011), Nice C*ck
(fiction, 2011), Would You (fiction,
2012), a.o.

Brian McGinn & Vanessa Roth:
American Teacher (2011)

www.brian-mcginn.com

Pitched at the Forum 2010

The Record Breaker

Rekordmanden

Brian McGinn

EUROPEAN PREMIERE

Ashrita Furman made his first Guinness World Record in 1979. He jumped 27,000 times in 6 hours, 45 minutes and 26 seconds. Since then, the American has made more than 300 other records and now holds the most Guinness World Records. And to this day, this store manager from Queens still delights in a new record and the kick that comes with it. Hula hooping with the biggest hula hoop in the world, climbing Machu Picchu Mountain on stilts, skippy-ballng great distances or walking in the heaviest shoes in the world – Furman takes on all kinds of physical challenges. With a bit of regret in their voices, his parents talk about how he could have easily gotten into Harvard. When he was younger, he was a real bookworm, but things turned out differently. During his early search for meaning in life, he ended up meeting the guru Sri Chinmoy, who was both a spiritual leader and an avid sportsman. In order to honor him, Furman began breaking Guinness World Records, and he became more of a fanatic with every successful attempt. In *The Record Breaker*, we follow this exceedingly happy fellow as he demonstrates some occasionally absurd feats, as well as during training for new challenges. This is an inspiring, comic portrait of a man who wins us over with his positivity, humor and lust for life.



Ireland, 2011
HDCam, black-and-white, 17 min

Director: Ross McDonnell
Photography: Ross McDonnell
Editing: Carter Gunn
Music: Aaron Martin
Production: Morgan Bushe for Fastnet Films
Screening Copy: Fastnet Films

Ross McDonnell & Carter Gunn:
Colony (2009)



USA, 2012
HDCam, color, 71 min

Director: Bernardo Ruiz
Photography: Claudio Rocha
Screenplay: Bernardo Ruiz
Editing: Carla Gutierrez
Sound: José "Inerzia" Longas
Music: Leo Abrahams
Production: Bernardo Ruiz for Quiet Pictures
World Sales: Quiet Pictures
Screening Copy: Quiet Pictures
Involved TV Channel: PBS
Website: www.reporteroproject.com

Bernardo Ruiz:
Roberto Clemente (2008)

Remember Me, My Ghost

Ross McDonnell

EUROPEAN PREMIERE

For a long time, the Ballymun Towers were the symbol of social degradation in Dublin, Ireland. A renovation project began in 1998 in an attempt to let the area start with a clean slate, and the familiar high-rise buildings had to be demolished. In *Remember Me, My Ghost*, we see black-and-white images of the desolate, empty buildings waiting to be dismantled. We hear someone screaming for the hell of it and the noise of demolition machines. Inside, we see the junk left behind and the walls covered in messages of farewell. We hardly see any residents, just some bored youngsters hanging around in the porches, drinking and smoking. The loitering teens are very much part of the building, as we understand from the story of a former resident. When she and her children first came to live there a long time ago, she thought her apartment was incredibly cozy. But Ballymun was full of junkies, and the entrance hall smelled of urine. Playing outside was too dangerous for the kids, so they had to spend their childhood indoors. The arrival of her violent new boyfriend didn't exactly improve their family life. He smoked heroin in front of the children and eventually set the apartment on fire. Her story says a great deal about the hard life in Ballymun, but she doesn't think knocking down the buildings will make things any better.

Reportero

Bernardo Ruiz

EUROPEAN PREMIERE

On the road with shrewd journalist Sergio Haro from the Mexican magazine *Zeta*, we get insight into the ruthless, gruesome practices of the drug cartels, and the corruption that makes it so dangerous for him and his colleagues to work in the north of Baja California, along the border with the United States. Their lives are in danger, but they're committed to investigative journalism and determined to uncover the truth. It's their way of honoring the legacy of Jesús Blancornelas, who started the magazine 30 years ago. Several *Zeta* employees have been murdered since then, and Blancornelas himself was the target of an attack on November 27, 1997 in which he was badly injured. At a balanced pace, interviews, reports, archive footage and news items draw the viewer into life and work at *Zeta*. The magazine is printed in the United States, because "it guarantees our freedom of expression. *Zeta* helped bring freedom of expression to Baja California." So they publish the clearly fake passport photos of dozens of corrupt civil servants, or uncover crucial information about a leaked video of a tortured drug baron. But the road to real change is a long and bloody one.

Sand Fishers

Hamou-Béya

Samouté Andrey Diarra

The Bozos in the West African nation of Mali have been renowned for many generations for their skills in the art of fishing. They know the waters of the Niger River better than anyone else, and they are on good terms with the water spirits. In recent years, however, their lives have become increasingly difficult, as fish stocks are declining dramatically due to climate change and drought. Gala is one of many young Bozo men who feel compelled to leave their village and family and go upriver to make some money as a “sand fisher.” Together with many others, he fills his *pirouge*, a traditional wooden boat, with sand and gravel from the river. On arrival in the capital of Bamako, the sand is brought ashore and traded for use in the construction industry. The film follows Gala as he goes about his exhausting work, and shows how competition is becoming increasingly intense – for his own people and for others. We see him on a return visit to his village and talking to his young sons. He urges them not to forget where their roots are, but it’s painfully clear that the Bozos’ traditional way of life is destined to disappear.



Mali, France, 2012
video, color, 72 min

Samouté Andrey Diarra:
directing debut

Director: Samouté Andrey Diarra
Photography: Abdélah Coulibaly
Screenplay: Samouté Andrey Diarra
Editing: Jean-François Hautin
Sound: Aguibou Abbas Bass
Music: Zoumana Théréta
Production: Samouté Andrey Diarra for D'S Productions
Co-Production: LA SMAC
World Sales: LA SMAC
Distribution for the Benelux: IDFA Fund
Screening Copy: D'S Productions
Involved TV Channel: TV Rennes 35

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Seconds of Lead

Saniehaye sorbi

Seyed Reza Razavi

WORLD PREMIERE

For her new novel, the Iranian author Narges Abyar is investigating the mass murder committed by the Shah's army on Zhaleh Square in Tehran on September 8, 1978. In the course of her research, she stumbles upon a documentary in which the projectionist of Cinema Silvana, also located on Zhaleh Square tells about how he watched the bloodbath from the safety of the movie theater. Desperate demonstrators pounded on his door, but he didn't dare open it. Abyar locates the director of the documentary and ultimately finds the projectionist as well. But her quest is far from over, for the man in question is completely unwilling to discuss those terrible times – at first, he even categorically denies that he is who everyone around him says he is. But the author perseveres, gradually breaking through the armor of the obviously frightened witness. The camera follows her during all her endeavors, which gradually reap rewards – we don't only learn more about the bloody events on the square, but also about the projectionist himself, who still lives with the guilt of failing to open the door.



Iran, 2012
video, color / b&w, 70 min

Seyed Reza Razavi:
Root (2006)

Director: Seyed Reza Razavi
Photography: Mohammad Reza Jahan Panah
Screenplay: Seyed Reza Razavi
Editing: Ali Mohammad Ghasemi
Sound: Amir Bahrebar
Music: Masood Sekhavatdost
Production: Shafi Aghamohammadian for Documentary and Experimental Film Center
World Sales/Screening Copy:
Documentary and Experimental Film Center



UK, 2012
HDcam, color / b&w, 93 min

Director: Jean-Philippe Tremblay
Photography: Arthur Jafa
Screenplay: Jean-Philippe Tremblay
Editing: Gregers Sall
Music: Tandis Jenhudson
Narrator: Kelly Shale
Production: Jean-Philippe Tremblay for DocFactory
Executive Production: Tony Tabatznik for DocFactory
World Sales: DocFactory
Screening Copy: DocFactory
Website: www.shadowsofliberty.org

Jean-Philippe Tremblay:
directing debut

Shadows of Liberty

Jean-Philippe Tremblay

As a CBS News correspondent, Roberta Baskin did a story back in the 1990s about Nike's sweatshops in Vietnam. She discovered that employees were being grossly abused: their mouths were taped shut and they were beaten with shoes. The report was broadcast nationwide and led to protests and boycotts, but when Baskin made a follow-up to the story, it was kept off the air. This was because Nike and CBS had joined forces for the Olympic Winter Games, and CBS had paid a pretty penny to acquire exclusive broadcast rights. In Baskin's own words, "Nike had convinced CBS to turn its correspondence into a billboard." She was fired shortly thereafter. This is just one of the typical stories in *Shadows of Liberty*, which reveals the limited freedom of American media. The documentary sketches a picture of a media landscape that is controlled by conglomerates with extreme political, social and economic power. Articles by investigative journalists are retracted or not taken seriously, critical journalists no longer stand a chance, and even renowned media neglect their journalistic responsibilities. Those in the know contend that the media are in crisis, and they ask the question of whether the Internet will remain free or fall into the hands of monopolistic companies.



Germany, 2012
HDcam, color, 89 min

Director: Irene Langemann
Photography: Dieter Stürmer
Screenplay: Irene Langemann
Editing: Volker Gehrke
Sound: Mustafa Özakbiyik
Music: Bernhard König
Production: Wolfgang Bergmann for Lichtfilm GmbH
Screening Copy: Lichtfilm GmbH
Involved TV Channels: SWR, ARTE, WDR

Irene Langemann:
Rooted Nowhere (1993), Humboldt's Next Generation (1999), Russia's Wonder Children (2000), Lale Andersen: The Voice of Lili Marleen (2001), Martins' Passion (2003), Ice and Oranges (2004), Goldap – In Poland's Siberia (2005), Blood and Honey – Europe without Frontiers (2007), Rublyovka – Road to Bliss (2007), Liverpool – Beat City (2008), From Ramstein with Love (2009), The Competitors – Russia's Wonder Children II (2010), a.o.

The Song of Life Das Lied des Lebens

Irene Langemann

WORLD PREMIERE

While he was studying at the conservatory, German composer Bernhard König became fascinated with the "wrinkled and grumbly voices" of the elderly. From that moment on, he decided to dedicate himself to finding an environment in which those voices could be fully appreciated. *The Song of Life* follows König during two intriguing projects. In the Sonnenberg nursing home in Stuttgart, he gets elderly ladies and gentlemen to the piano or accordion and translates the stories of their past into modern arrangements. In Cologne, he leads a chorus of old men and women – if you're under 70, you need not try out – and together they put themes taken from their own lives to music. At a gradual pace, this stylized documentary captures how various compositions come to fruition, and how König – fascinated by this generation that was defined by the war – lovingly and patiently lets his elderly musicians shine. Poignant memories of youth and flashes of lives past are stirred up, while König and his protégés explore how certain feelings can best be translated into sound, achieving some truly touching results along the way.

Soundbreaker

Kimmo Koskela

"In Finnish, the word 'accordion' is a synonym for 'asshole,'" explains Finnish accordianist Kimmo Pohjonen, who started to play the instrument at a young age to please his father but felt ashamed of it for a long time. But he's over that now, as we see in *Soundbreaker*. Pohjonen reveals himself to be an avant-garde "power accordionist," bridging the gap between rock, folk, jazz and classical music. The documentary shows one man's lifelong struggle to find his own way of expression. Bending and breaking the rules, tampering with the bellows, adding electronic devices, sampling noises of animals and earth machines on English farms, he pushes sound to its extremes and shatters everything you know about the accordion. He performs his compositions with some of the finest guitarists and drummers and collaborates with the Kronos String Quartet. Director and cinematographer Kimmo Koskela tells Pohjonen's story with sparse words. The main thrust of this sumptuously photographed film lies in stylized moments alternating gutsy bravado and tender grace, in which we see and hear the accordionist, not just onstage but also when ice diving, driving around in his beloved classic car, and hitting himself in his attempt to find the melody of his own voice.



Finland, 2012
DCP, color, 86 min

Director: Kimmo Koskela
Photography: Kimmo Koskela
Screenplay: Kimmo Koskela
Editing: Jani Ahlstedt, Arne Eklund, Kimmo Koskela
Sound: Heikki Savolainen
Music: Kimmo Pohjonen
Production: Klaus Heydemann & Kimmo Koskela for Koskela Art & Media House
World Sales: Nonstop Sales AB
Screening Copy: Koskela Art & Media House
Involved TV Channels: SVT, YLE

Kimmo Koskela:
Ughjapam (1990), Pathological Inventions (1991), Pink Noise (1992), Orgastic Orange (1995), Still Not There (1996), Aspiration for Avant Garde (1997), Retribution to Earth (1997), Opal-D (2003), Fairy (2004), Tresholders (2004), Sahara (2004), Blind Moment (2005), Minkkinen Photography (2008)

Awards: Award for Creativity
International Festival of Films on Art
Pitched at the Forum 2010



Spain, 2012
video, color, 83 min

Christophe Farnarier:
A Dream (2008)

Director: Christophe Farnarier
Photography: Christophe Farnarier
Screenplay: Christophe Farnarier, Àngels Tresserras
Editing: Cristóbal Fernandez
Sound: Christophe Farnarier
Music: Ferran Font
Production: Antonio Chavarrias for Oberon Cinematogràfica
Screening Copy: Oberon Cinematogràfica
Involved TV Channel: TV3

Springtime *La primavera*

Christophe Farnarier

INTERNATIONAL PREMIERE

This almost wordless portrait of a female Spanish farmer pays tribute to the heavy work the woman carries out, high up in the rugged Catalan Pyrenees, exactly like countless generations before her. Day in, day out, season after season, Carmen performs the actions that provide her family with food. She tends the livestock, hacks up a slaughtered pig, does the washing, runs a restaurant, weeds, plants and harvests crops and always rinses her boots off before going indoors. No questions are asked and there are no looks into the camera. Work comes first and carries on unremittingly (it's a matter of survival), in silence, with perseverance, according to the timeless rhythm of nature. And, above all in solitude – this farming woman almost always completes her tasks alone. The repetitive actions are recorded by the camera in the same compelling rhythm – having seen the film, you will be aware of your own actions for days afterwards. As spring gradually unfolds on the steep hillsides of this broad, mountainous landscape, we are slowly drawn into this gruff woman's hard rural existence, until we are on the point of telling her a joke to make her laugh. But she wouldn't even bat an eyelid.



Syria, Turkey, 2012
HDcam, color, 52 min

Director: Iara Lee
Photography: Sabah Fatima Haider, Iara Lee
Editing: Emad Maher
Sound: Sam Kashefi
Production: Iara Lee for Caipirinha Productions
Executive Production: Al-Omariya Kuwait
Screening Copy: Caipirinha Productions

Iara Lee:
Synthetic Pleasures (1996)
Modulations (1998)
Beneath the Borqa in Afghanistan (2001)
Battle for the Xingu (2009)
Cultures of Resistance (2010)
a.o.

The Suffering Grasses: When Elephants Fight, It Is the Grass that Suffers

Iara Lee

Set against the backdrop of the Arab Spring and the complex political situation in the Middle East, this film looks at the ongoing conflict in Syria from the viewpoint of the common citizen: men, women and children who have been tortured, killed or chased into the misery of refugee camps across the Turkish border. Korean-Brazilian filmmaker Iara Lee uses interviews and amateur video footage to show how the initially peaceful revolution turned into an armed conflict fought by civilians with wide-ranging motives, who formed an army only in name. The desire to break free of the hopeless situation produces a steady stream of recruits and weapons. In writings, drawings and interviews, children express the people's anger, fear, sadness and hope. Lee also looks at the role played by the international community. She juxtaposes public indifference and flashmobs demanding global attention for the suffering of the Syrian people. Russia and China may have vetoed the weapons embargo, but there are still the initiatives set up to provide the population with basic medical needs. Not to mention cameras, "the eye of the revolution."



Belgium, 2012
HDcam, color, 61 min

Director: Jasna Kraljinovic
Photography: Jorge Leon
Screenplay: Jasna Kraljinovic
Editing: Marie-Hélène Mora
Sound: Quentin Jacques
Production: Jean-Pierre & Luc Dardenne, Julie Frères for Dérives asbl
Co-Production: Kathleen de Béthune
World Sales: Centre de l' Audio-Visuel à Bruxelles
Screening Copy: Dérives asbl
Involved TV Channel: RTBF

Jasna Kraljinovic:
Saya & Mira (2002)
Two Sisters (2006)
Damian's Room (2008)

Summer with Anton

Un été avec Anton

Jasna Kraljinovic

INTERNATIONAL PREMIERE

Twelve-year-old Anton lives with his grandmother in a small house outside Moscow. It is summer vacation, and we watch Anton playing with his friends on a lake, sitting around at home, dancing in front of the mirror, drawing and getting read aloud to by his grandma. He tells the camera what he likes to do for fun. One day, Anton grabs a gigantic backpack and pulls on some army pants that hang low on his slender frame. Just like most other Russian children, Anton will be spending the summer at one of President Putin's youth military training camps. It's very exciting, for the kids get to sleep in army tents, line up for roll call, go on campaigns and practice shooting. No campfires or scouting expeditions, but defense techniques and long marches – this is how you grow up to be big and strong. But politics also play a role at this disciplined summer camp: in a classroom, the children hear from war veterans about the dangers of terrorism and extremism and watch gruesome videos about the continuing violence in the Caucasus. Then they go play "little Chechen" in the woods. This quiet, commentary-free film is bathed in the warm tints of a summer idyll, but it also features children learning to point guns at one another. And if you're big and strong, can you still call home to your grandma?

Sweet Dreams

Lisa Fruchtman, Rob Fruchtman

INTERNATIONAL PREMIERE

A group of determined Rwandese women are taking an original approach to restoring solidarity within their torn village community, an approach that involves drumming and ice cream. Since the civil war in Rwanda in the 1990s, not only the victims and their orphans have had to live with the gruesome memories of genocide, but also the wives and children of the perpetrators. Rwandese theater maker Kiki Katese invited women from both sides to play drums – for fun, but also to think about a new future. The drum group, the first of its kind in the history of Rwanda, features 60 women from different backgrounds. "Playing drums used to be forbidden for women," says Kiki. "I asked at the museum, but they couldn't come up with a better excuse than that the drums were too heavy for women. So I just showed them how strong women are." The group calls itself *Ingoma Nshya*, which can be translated as both "new regime" and "new drum." Through personal interviews with women about the war and footage of their rehearsals, directors Rob and Lisa Fruchtman show us what they foresee for the future. An unusual plan will play an important role in that future: their ice cream store *Inzozi Nziza*, or "sweet dreams."



USA, 2012

HDcam, color, 89 min

Director: Lisa Fruchtman, Rob Fruchtman

Photography: Lex Fletcher, Rob Fruchtman

Editing: Lisa Fruchtman, Rob Fruchtman

Sound: Rob Fruchtman

Production: Lisa Fruchtman &

Rob Fruchtman for LIRO Films

Executive Production: Russell

Long, Tiffany Schauer

World Sales: LIRO Films

Screening Copy: LIRO Films

Website: www.sweetdreamsrwanda.com

Lisa Fruchtman:

directing debut

Rob Fruchtman:

Sister Helen (2002)

Secrets of Mary Magdalene (2006)

Seeing Proof (2008)

a.o.



Bangladesh, 2012

video, color / b&w, 70 min

Director: Naeem Mohaiemen

Editing: Naeem Mohaiemen

Sound: Marcelo Anez

Music: Kaffe Matthews

Narration: Naeem Mohaiemen

Narrator: Naeem Mohaiemen

Production: Naeem Mohaiemen
for Shobak Ltd

Distribution for the Benelux: IDFA Fund

Screening Copy: Shobak Ltd

Naeem Mohaiemen:

Muslims or Heretics: My Camera Can Lie (2004)
Disappeared in America (2005-2006)

Blowback, or Economist's Revenge (2008)

SMS Iran: After Gilles Peress (2009)
Afsan's Long Day (2009)

Der weisse Engel (2011)

United Red Army

Shommilito Lal Shenabahini

Naeem Mohaiemen

EUROPEAN PREMIERE

In the 1970s, left-wing radicals who used violence to achieve their goals often ended up accidentally helping right-wing politicians in countries like Bangladesh. This strikingly designed documentary by visual artist Naeem Mohaiemen investigates the temptations and danger of movements that promise quick revolution and utopia, often by means of violent confrontations with the state. Using the original sound recordings from the airport control tower, this first part of a planned trilogy reconstructs the hijacking of Japan Air Lines flight 472 at the hands of the Japanese Red Army in 1977, during which the hijackers forced the plane to fly to Dhaka, Bangladesh. On a dark background, the written transcript of the crackly radio conversation between hijacker and hostage negotiator appears. Their communication is tense and cautious, as so much depends on it. The relationship between these two strangers is one of power and trust. Mohaiemen interrupts the negotiations to take a trip back to his own living room, where he followed the events as an eight-year-old, hoping it would end so he could watch his favorite TV show. *United Red Army* is part of Mohaiemen's continuing research project on ultra-left movements, with each chapter expressed through essays, photography and film.



Afghanistan, 2012
video, color, 52 min

Director: Jawed Taiman
Photography: Jawed Taiman
Screenplay: Jason Brooks, Lael Mohib, Jawed Taiman
Editing: Jason Brooks
Sound: Jason Brooks, Michal Kuligowski, Jawed Taiman
Music: Robin Allison, Nuno Brito, Karen Dayes, Ustad Zarif
Narration: Jawed Taiman
Narrator: Jawed Taiman
Production: Lael Mohib for Tora Bora Media
Distribution for the Benelux: IDFA Fund
Screening Copy: Tora Bora Media

Jawed Taiman:
Addicted in Afghanistan (2009)

idfa fund

Voice of a Nation: My Journey Through Afghanistan

Jawed Taiman

WORLD PREMIERE

Around filmmaker Jawed Taiman's old house in Afghanistan, there was once the powerful scent of flowers, and the courtyard was full of beautiful trees. Nowadays, it's dry and bare. Taiman fled Afghanistan with his family in the 1980s, but now he's making a trip through his home country, looking back over the past decade together with several Afghans. He does so from the perspective of both an insider and an outsider. He doesn't recognize this barren Afghanistan, remembering it as a land full of flowers. So he speaks with bakers, farmers, children, well-educated people, students, civil servants and even insurgents. Many of them are disappointed in the government and its allies. The \$90 billion in aid that Afghanistan received from the United States has gone up in smoke, and many farmers can't survive due to the flood of imported farm produce. But the younger generation is optimistic. Now that the Taliban is gone, people are thinking differently and girls can go to school again. Especially in Kabul, which got the most aid, people are in a positive mood. Young activists clear the garbage from the streets, and women are relatively free. But Taiman wonders what will happen to his country when the foreign forces leave in 2014.



USA, 2012
HDCam, color, 95 min

Director: Brian Knappenberger
Photography: Lincoln Else, Dan Krauss, Scott Sinkler
Editing: Andy Robertson
Sound: Jim Choi, Bob Fazio, Tony Kremer, Matt Mason
Music: John Dragonetti
Production: Brian Knappenberger for Luminant Media
World Sales: ro'co films international
Screening Copy: Luminant Media
Website: www.wearelegionthedocumentary.com

Brian Knappenberger:
Into the Body (2001)
Ascent: The Story of Hugh Herr (2002)
Life after War (2003)
Hidden from Light (2009)
a.o.

Awards: Best Picture Documentary
Downtown Los Angeles Film Festival,
Audience Award Best Documentary
Fantasia International Film Festival

We Are Legion: The Story of the Hacktivists

Brian Knappenberger

The members of Anonymous, the feared online hackers' collective labeled a "terrorist network" by irked governments, prefer to call themselves "hacktivists": idealistic defenders of freedom of expression, Internet neutrality and privacy. Their electronically distorted voices are familiar, but who are they? In *We Are Legion*, they introduce themselves. Director Brian Knappenberger interviews a number of active members, who appear uncensored before the camera. Using a combination of interviews, shots of demonstrations on the streets and explanations of the typical Internet jargon used by the members of Anonymous, Knappenberger creates a subtle, informative portrait of a generation of Internet pioneers. Although their actions are coordinated, no one seems to be in charge. Knappenberger discusses the ethical issues and takes us to the birthplace of this collective, which exists only on the worldwide web: the online forum 4Chan. Their call to protest against the Church of Scientology was hugely successful: not only did members of Anonymous take to the streets in America, but demonstrators appeared on the doorsteps of Scientology churches worldwide, all on the same day. Strengthened by this unity of purpose, they took new steps: Sony's susceptibility to leaks involving personal data was tested, and child pornography was tackled head-on. What started with anonymous but playful capers has grown into targeted online hacktivism with worldwide coverage.

We Were Children

Tim Wolochatiuk

INTERNATIONAL PREMIERE

For more than 130 years, the phrase “to kill the Indian in the child” defined the mission of dozens of government-financed, church-run residential schools in Canada. It’s underlying thought was of a naïve simplicity: take children out of their homes at a young age, make sure they learn French and English and embrace God, and before you know it they’ll be well-adjusted members of Canadian society. The stories of the now adult Lynda Hart and Glen Anaquod make it all too clear that this disgraceful mission had a devastating effect on them, and tens of thousands more children and their families. In turn, they talk about the years they were forced to forget their language, origins and faiths. Their testimonies are reenacted, accompanied by the subjects telling their story in voice-over. Dramatized scenes transport the viewer to the boarding schools, where children are subjected to the catechism, corporal punishment and sometimes sexual abuse. The endearing and now aging Glen suffered terrible traumas for a long time afterwards, at one point even considering suicide. Nowadays, he’s relieved he can finally talk about the events. “It took a long time.”



Canada, 2012
DCP, color, 83 min

Director: Tim Wolochatiuk
Photography: Kim Bell, Jeremy Benning
Screenplay: Jason Sherman
Editing: John Whitcher
Sound: Daniel Pellerin
Music: Shawn Pierce
Production: Kyle Irving for Eagle Vision, David Christensen for National Film Board of Canada
Executive Production: Lisa Meeches for Eagle Vision, Laszlo Barna & Loren Mawhinney for Entertainment One
World Sales/Screening Copy: National Film Board of Canada

Tim Wolochatiuk:
Smoking: Why Can't I Quit? (2000)
Mysteries of the Smithsonian (2002)
Impact of Terror (2005)
Stealing Mary: Last of the Red Indians (2006)
Jonestown: Paradise Lost (2007)
Storming Juno (2010)
 a.o.



India, UK, USA, 2012
HDCam, color, 75 min

Director: Ritu Sarin, Tenzing Sonam
Photography: Tenzing Sonam
Editing: Tenzing Sonam
Sound: Tenzing Sonam
Music: Arjun Sen
Production: Ritu Sarin for White Crane Films
World Sales: PBS International
Distribution for the Benelux: IDFA Fund
Screening Copy: White Crane Films
Involved TV Channel: ITVS
Website: www.whenharigotmarried.com

Ritu Sarin & Tenzing Sonam:
The Reincarnation of Khensur Rinpoche (1991)
The Trials of Telo Rinpoche (1993)
A Stranger in My Native Land (1998)
The Shadow Circus: The CIA in Tibet (1998)
Dreaming Lhasa (fiction, 2005)
Some Questions on the Nature of Your Existence (2007)
The Thread of Karma (2007)
The Sun Behind the Clouds (2009)

When Hari Got Married

Jab Hari Ne Shaadi Ki

Ritu Sarin, Tenzing Sonam

Hari is a young Indian who has been dreaming of his bride Suman for two years now. He met her once briefly, and after quite a bit of hesitation he agreed to this arranged marriage. Tradition dictates that fiancés shouldn’t look one another in the eye until the day of the wedding. But as a taxi driver, Hari has the whole day to call his betrothed, and these calls only serve to make him more smitten with his still unfamiliar, timid little bride. He playfully negotiates with her about the love she will have to give him. Inspired by the exciting times to come, he philosophizes about life with his customers: “You never know when you’ll lose the cell phone signal. That’s how life is.” Although expectations are high for the prosperity that the marriage will bring, Hari is already worrying about the extra money involved. The wedding, children: how is he going to pay for all of this? At the ceremony, the camera captures joyful and heartbreaking moments. But did the marriage turn out as they had hoped? Ultimately, Hari and Suman would seem to have adapted to their arranged fate in a disarming manner.



Chile, Switzerland, Germany, 2012
HDcam, color, 90 min

Director: Carlos Klein
Photography: Carlos Klein
Editing: Beatrice Babin, Vadim Jendreyko, Carlos Klein
Sound: Patrick Becker, Mario Diaz, Rafael Huerta, Huang Xun
Music: Daniel Almada, Carlos Klein, Martin Klingenberg
Production: Vadim Jendreyko for Mira Film
Co-Production: TM Film, CKFilms
World Sales: Taskovski Films Ltd.
Distribution for the Benelux: IDFA Fund
Screening Copy: TM Film
Involved TV Channel: SRG SSR
Website: www.wherethecondorsfly.de

Carlos Klein:
Ibycus – A Poem by John Heath-Stubbs (1997)
Tierra de agua (2004)
A Portrait of Rolf Gérard in His Mid-nineties (2007)

Awards: Best Chilean Film & Audience Award VTR Valdivia Film Fest, Special Mention Visions du Réel

Where the Condors Fly

Carlos Klein

During a master class at IDFA 2006, director Victor Kossakovsky drew up 10 rules for documentary filmmaking. The second of these rules, “Don’t film if you have something to say,” was discussed at length by Chilean director Carlos Klein and Kossakovsky in one of their talks about documentary as an art form. Just like with fiction films, there are many different opinions – and even sets of rules – on how to make a documentary. Klein explores these limitations and possibilities in a film about how another filmmaker makes a documentary – a film like a Russian matryoshka doll, containing several smaller dolls, as Klein himself describes it. The two directors met by chance when Kossakovsky needed a location scout in Patagonia for his most recent documentary, *Vivan las Antipodas!* Klein then followed Kossakovsky around the world as he made the film. The result is a film within a film, in which the student Klein observes and learns from the playful master Kossakovsky, reflecting on his own approach in voice-over.

idfa fund **IDFAcademy Results**

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Still from the video: Doctor Loco, Anna Snowball and Matthew Kay, UK, 2012

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NON-COMPETITIVE PROGRAMS

Paradocs

The “periphery” of the documentary genre takes center stage in the Paradocs program. It showcases what is going on beyond the frame of traditional documentary filmmaking, on the borders between film and art, truth and fiction, and narrative and design. This year, Paradocs is presenting 16 films.

C.K.

Barbara Visser

On March 3, 2009, Clemens K., head of finance for an Amsterdam art fund, vanished without a trace. In the days that followed, it emerged that he had fled to Thailand with his teenage sons, having siphoned off no less than 15.8 million euros to foreign bank accounts in an unprecedented case of fraud. Colleagues who had worked with him for years were flabbergasted. In her work, filmmaker and artist Barbara Visser often deals with the border between reality and fiction and was fascinated by this story. She attempts to unravel and reconstruct the story here, with the help of conversations with Clemens's coworkers and a partially fictitious voice-over from her point of view, with reflections from herself and from Clemens. This all transpires against the backdrop of footage of the building where Clemens worked and the art projects the fund supported. Visser even travels to Thailand in hopes of finding her antihero. How could this average, dependable dad metamorphose into a calculating criminal? Was he perhaps in search of the risky freedom he encountered on a daily basis in the artists who came to the fund for support?



The Netherlands, 2012
HDcam, color, 52 min

Director: Barbara Visser

Photography: Mark van Aller,
Ton Peters, Benito Strangio

Screenplay: Barbara Visser

Editing: Hinne Brouwer, Mario
Steenbergen, Marieke Wijnen

Sound: Joris Ballegoijen de Jong, Kees de
Groot, Benny Jansen, Bouwe Mulder

Narration: Aifric Campbell, Barbara Visser

Rewriter: Jacob Derwig, Barbara Visser

Production: Monique Busman &
Inge Schapendonk for De Familie

World Sales/Screening Copy: De Familie

Involved TV Channel: VPRO

Barbara Visser:
Museumpiece (1992), XM (1994),
Interview with Duiker (1994), Hilton
Piece (1994), True Lies (1995), Crossing
(1996), Lecture with Actress (1997),
Boom Box (1998), Decorealism (1999),
De Kunstberg (2000), Mikro Video
(2003), Actor and Liar (2003), Lecture
on Lecture with Actress (2004), Last
Lecture (2007), a.o.

www.barbaravisser.net

IDFAcademy Results



France, 2012
DCP, black-and-white, 7 min

Director: Jean-Gabriel Périot

Editing: Jean-Gabriel Périot

Sound: Xavier Thibault

Production: Nicolas Brevière for Local Films

Screening Copy: Local Films

Jean-Gabriel Périot:
Loving Flirts (2000), Gay? (2000),
Intimated Diary (2001), 21.04.02
(2002), We Are Winning Don't Forget
(2003), Lovers (2004), Devil Inside
(2004), Dies Irae (2004), Undo (2004),
Even if She Had Been a Criminal
(2006), Under Twilight (2007),
200000 Phantômes (2007), Between
Dogs and Wolves (2008), The Delicate
Art of the Bludgeon (2009), The
Barbarians (2010), Looking at the
Dead (2011), Our Days, Absolutely,
Have to Be Enlightened (2012), a.o.

www.jgperiot.net



**The Netherlands, 2012
installatie, color**

Director: Eline Jongsma, Kel O'Neill
Photography: Eline Jongsma, Kel O'Neill
Editing: Eline Jongsma, Kel O'Neill
Sound: Eline Jongsma, Kel O'Neill
Production: Eline Jongsma, Kel O'Neill
Screening Copy: Kel O'Neill
Website: www.empireproject.eu

Eline Jongsma:
directing debut
Kel O'Neill:
directing debut

Empire

Eline Jongsma, Kel O'Neill

WORLD PREMIERE

Has colonization brought only misery? Were there consequences that nobody could have predicted? With these questions in mind, the Dutch-American filmmaking duo of Eline Jongsma and Kel O'Neill traveled to seven former Dutch colonies. In 2010 and 2011, they visited four former Dutch East India Company colonies: Indonesia, Sri Lanka, India and South Africa. And in 2012, they added three Dutch West India Company colonies to that list: Brazil, Suriname and Ghana. In the resulting video installation *Empire*, one person from each of the three countries has his or her say, and each of them has a different take on the colonial era. Photographer Isaac Vanderpujje comes from a privileged family who made good money trading Ghanaian slaves. James Libretto is a descendant of the slaves, and he's still digging for gold in Suriname. Rayanne Reinholtz's ancestors immigrated to Brazil when slavery was abolished. They were among the many low-paid guest workers from the homeland who had to take over the heavy work. However different their backgrounds may be, all three of them share a need to give colonial history a place in their lives. Jongma and O'Neill underline this by projecting them next to each other on three screens.



**Brazil, 2011
DCP, color, 10 min**

Director: Isabel Penoni, Leonardo Sette
Photography: Leonardo Sette
Screenplay: Isabel Penoni, Leonardo Sette
Editing: Leonardo Sette
Sound: Leonardo Sette
Music: Kuikuro culture
Production: Lucinda Filmes
Executive Production: Carlos Fausto, Takuma~ Kuikuro
World Sales: FiGa Films, LLC
Screening Copy: FiGa Films, LLC

Isabel Penoni:
directing debut
Leonardo Sette:
Ocidente (fiction, 2008)
Confessionário (fiction, 2009)
The Hyperwomen (2011)

Enraged Pigs Porcos Raivosos

Isabel Penoni, Leonardo Sette

In a hut, women of different generations are enacting a story. They all have jet-black hair and the same bangs, and their foreheads are painted red. A boy comes in and says he's just seen the men transformed into raging pigs. Now the women have to discuss what action to take. It is not exactly clear where this is all happening, probably somewhere in the rainforests of the Brazilian Amazon. It doesn't really matter. The camera is allowed to record the spectacle, but it is largely ignored, and there is no other audience. The hut is a majestic dome around 12 feet high, about a quarter of which consists of an open framework. The women sing and clap, deliberately and repetitively. It could just as easily be the reenactment of a myth as modern criticism of awful men. The harmonic singing, the unassuming pleasure, the routine but never tiresome choreography and the self-confidence of these women force the viewer to stop asking questions and simply watch.

I Am in Space

Dana Ranga

Life in a space station consists of 16 dawns and 16 dusks a day. Dana Ranga reconstructs life in space using private footage by French astronaut Jean-François Clervoy and interviews collected over many years with astronauts and their psychologists. In a fluid experience (it is weightless, after all), Ranga allows us to experience just how exhausting a space mission is. The strains on the psyche are even more strenuous than the physical challenges involved. The constant struggle against depression and the endless patience demanded by life in a space station are otherworldly to say the least. Being a man removed from humanity, subject to complete destruction at any moment by a relatively small meteorite, it must be seen as a service to mankind. There is nothing but functionality in the space station: handles, monitors, a scientific experiment behind every hatch, lighting reminiscent of an operating room. It is therefore striking that in this totally functional environment, improvisation is crucial – because nothing goes according to plan. An astronaut has to be a do-it-yourself genius. This capacity for improvisation is reflected by Clervoy's clever camerawork. Ranga also gives a prominent role to sound. When the endless hum of equipment is replaced by the sound of rain, this is both a relief and a shock. Like the astronauts, we have become accustomed to the hysterical humming because machines are the only things that preserve life.



Germany, 2012
video, color, 98 min

Director: Dana Ranga
Screenplay: Dana Ranga
Editing: Dana Ranga
Production: Dana Ranga
World Sales: Dana Ranga
Screening Copy: Dana Ranga

Dana Ranga:
East Side Story (1997)
Story (2003)
Cosmonaut Polyakov (2007)
Oh, Adam (2009)
www.danaranga.com

Leviathan

Lucien Castaing-Taylor, Vérona Paravel

A horror documentary with sea legs, this film gives us a graphic sense of life and death on and around an American fishing vessel on the North Atlantic. The rough poetic images were filmed with small, nimble cameras, sometimes mounted on the crew members, sometimes tossed back and forth between the dead fish in trays of water, then floating like drowned men in the ocean. The film is devoid of music, interviews or commentary; the soundtrack is mixed from growling motors, crashing waves, rattling chains, the screech of hydraulic winches and orders being barked through the intercom. Mostly shot at night, *Leviathan* allows us to see and feel how the ship ploughs a furrow, monster-like, through the towering waves. The film is dedicated to the fearless sea monster from the Old Testament and comes from Harvard University's Sensory Ethnography Lab, set up in 2006 and the source of several innovative documentaries that reopen the discussion on the possibilities of the film medium: *Sweetgrass* (2009), *Foreign Parts* (2010) and *People's Park* (2012). Alongside the crew of the ship, the gothic-style credits also list many missing ships, species of fish, the sea and the moon.



USA, 2012
DCP, color, 85 min

Director: Lucien Castaing-Taylor, Vérona Paravel
Photography: Lucien Castaing-Taylor, Vérona Paravel
Editing: Lucien Castaing-Taylor, Vérona Paravel
Sound: Lucien Castaing-Taylor, Vérona Paravel
Production: Lucien Castaing-Taylor & Vérona Paravel for Arrête ton cinéma
World Sales: The Cinema Guild, Inc.
Screening Copy: The Cinema Guild, Inc.

Lucien Castaing-Taylor:
Hell Roaring Creek (2010), The High Trail (2010), Coom Biddy (2012), Bedding Down (2012), a.o.
Lucien Castaing-Taylor & Ilisa Barbash:
Made in U.S.A. (1990), In and Out of Africa (1992), Sweetgrass (2009)
Vérona Paravel:
7 Queens (2007), Interface (2010)
Vérona Paravel & J.P. Sniadecki:
Foreign Parts (2010)



Brazil, 2011
DCP, color, 17 min

Director: Cao Guimarães
Photography: Cao Guimarães
Editing: Cao Guimarães, Lucas Sander
Sound: O Grivo
Music: O Grivo
Production: Cláudio Guimarães for Marimbondo Produções Artísticas Literárias e Audiovisuais Ltda.
Screening Copy: Studio Cao Guimarães

Cao Guimarães:
Inventory of Small Deaths (Blow) (2000), Word/World (2001), The End of the Endless (2001), Hypnosis (2001), Around the World in a Few Pages (2002), Two-Way Street (2002), From the Window of My Room (2004), The Soul of the Bone (2004), Epilogue (2006), Accident (2006), Drifter (2007), Weightless (2007), Peiote (2007), Veiled Dream (2008), Gambiarra Masters (2008), Ex-It (2010), The Tenant (2010), Brasília (2011), Sem hora (2012), Elvira Loreley – Alma de Dragón (2012), Otto (2012), a.o.

www.caoguimaraes.com



Spain, 2012
DCP, color, 85 min

Director: León Siminiani
Photography: León Siminiani
Editing: León Siminiani
Production: Stefan Schmitz & María Zamora for Avalon Productora Cinematográfica
Co-Production: Pantalla Partida
Screening Copy: Avalon Productora Cinematográfica

León Siminiani:
Digital (2003)
Archipiélago (fiction, 2003)
Zoom (2005)
Ludoterapia (fiction, 2007)
El tránsito (2009)
Limits 1st Person (2009)
El premio (2010)

Pitched at the Forum 2011

Limbo

Cao Guimarães

INTERNATIONAL PREMIERE

Although it's all kind of blurry and a bit overexposed, this portrait is also meticulously controlled. Movement without any visible cause is at the heart of this collage of jungle gyms, with the occasional kid thrown in. This abstract idea and its concrete representation – the dance of swings, slides and carousels – combine to form a look back at the years of youth. Back then, the boredom and apathy seemed extreme at times, but they had no consequences. Everyone was just sitting on the stoop watching a plastic bag blow by, waiting for inspiration that could come at any moment. Building a hut in the woods behind the supermarket, inventing a new language, or shooting paper arrows through PVC piping found on the ground. Until the time the inspiration comes, the wind will provide the entertainment. The rhythm of the jungle gyms is stressed by the sounds of the mechanics. Thanks to this effective hypnosis, you're momentarily 10 years old again on a warm Sunday afternoon.

Map

Mapa

León Siminiani

INTERNATIONAL PREMIERE

In this film diary, young Spanish director Léon Siminiani travels to India in search of a theme for his new project, only to find that his real subject is back home in Madrid. Before he realizes that, though, he has to succumb to the hustle and bustle of India, overcome his broken heart, and do some thorough soul-searching. With a tone of self-depracation, he lets us share in his blustering emotions and the process of making the film. *Map* is a film under construction, building itself up as we're viewing it. The maker's quest becomes the viewer's, and the creative process is the central theme. During that process, Siminiani often lets himself be led by The Other, a voice in his head commenting cynically on everything he does. His bourgeois guilt often rises to the surface. When he's filming colonial buildings, The Other calls him an imperialist; when he's documenting the misery in India, The Other says he's manipulative. Is what he's making a pseudo-social film, he wonders. Would it be better for him to listen to Ravel and have a good cry, rather than make a film about his former lover? Help comes from an unexpected source when the Etta James song "At Last" finally puts him on the trail of something.

Monument

Monumento

Gregorio Graziosi

It took Victor Brecheret 30 years to complete his *Monument to the Bandeirantes*, which measures 16 meters high and 50 meters long. Since 1953, this masterwork by one of Brazil's most successful sculptors of the 20th century has been on display in São Paulo. It is an ode to the development of the Brazilian hinterland by indigenous, African and Portuguese Brazilians. Two horses are at the front, followed by a collection of angular, brawny men – together, they are dragging an enormous tree trunk. The sequence of details gradually gives the beholder a feel for the artwork's proportions and composition. It is filmed from bottom-up, causing the surrounding city to fade away, and the black-and-white cinematography endows the clouds with a monumental aura as they glide by. This study gets an extra dimension by replacing the actual sound environment with a score of what it might have sounded like during the exploration: men and horses drudge in silence and the jungle speaks.



Brazil, 2012
DCP, black-and-white, 10 min

Director: Gregorio Graziosi
Photography: André Brandão
Screenplay: Gregorio Graziosi
Editing: Gabriel Mello
Sound: Fábio Baldo
Production: Zita Carvalhos for Cinematográfica Superfilmes Ltda.
World Sales: Cinematográfica Superfilmes Ltda.
Screening Copy: Cinematográfica Superfilmes Ltda.

Gregorio Graziosi:
Saba (2006)
Saltos (fiction, 2008)
Phiro (2008)
Mira (fiction, 2009)



The Netherlands, 2012
HDcam, color, 12 min

Director: Olfa Ben Ali
Photography: Olfa Ben Ali
Screenplay: Olfa Ben Ali
Editing: Olfa Ben Ali
Sound: Olfa Ben Ali, Rick Haring
Music: Jessica Dill
Narration: Olfa Ben Ali
Narrator: Olfa Ben Ali
Production: Olfa Ben Ali
Screening Copy: Olfa Ben Ali

Olfa Ben Ali:
directing debut
www.olfabenali.com

N'êt're

Olfa Ben Ali

In France, the word *banlieue* often evokes thoughts of bleakness, poverty and crime. In *N'êt're*, however, Olfa Ben Ali looks back with nostalgia on her youth in La Reynerie, a 1960s urban expansion project just outside the city of Toulouse. The discreetly filmed images of the rigid, modernist high-rise buildings contrast sharply with the intimate soundtrack, a combination of dreamy sound design and personal memories. Ben Ali remembers how as a little girl, she used to associate everything with God. Not just the trees and the flowers in the green areas below, but the concrete buildings, too. This was because her mother had taught her that He was everywhere and He saw everything. We also hear her mother, looking back on her own past. In this way, *N'êt're* paints a warm and subtle portrait of the individual lives behind the austere, uniform façades.



The Netherlands, 2012
video, color, 7 min

Director: Henk Otte
Photography: Henk Otte
Editing: Henk Otte
Production: Henk Otte for Henk Otte Fotografie
World Sales: EYE Film Institute
Screening Copy: EYE Film Institute

Henk Otte:
Selvbetjening (2011)
www.henkotte.nl

Order of Service

Orde van dienst

Henk Otte

The screen is split into nine blocks: the same shot of a church nine times. The church is Protestant, for the walls are white and there are chairs and no altar. First the light goes on, and then a man in his Sunday best walks over to the light switches and leaves the room once again. It looks like the same shot again and again, perhaps played at a slightly different speed. Or is he wearing a different color suit in the middle window? The precision with which these religious services unfold – there are nine different ones in total – is incredible, especially considering the fact that they are presided over by three different ministers. Playing the services simultaneously places the stress on form and the ritual. On how a child experiences it: you might not get the words, but the gravity and dedication don't escape you for a second. Additional pleasure comes in the form of the solemn procession of the elders once the congregation is seated, which seems never-ending in all nine shots.



Iran, 2012
video, color, 15 min

Director: Farahnaz Sharifi
Photography: Reza Teymouri
Screenplay: Mohammadreza Farzad, Farahnaz Sharifi
Editing: Farahnaz Sharifi
Sound: Mehrshad Malakouti
Narrator: Hassan Pourshirazi
Production: Pejman Lashkaripour
World Sales: Documentary and Experimental Film Center
Screening Copy: Mohammadreza Farzad

Farahnaz Sharifi:
Moon's Voice (2004)
Destiny (2006)
Iran According to Ads (2009)
My Sad Face (2010)
21 Employment Ads (2010)

Revolutionary Memories of Bahman Who Loved Leila

Khaterate enghelabe Bahman asheghe Leila

Farahnaz Sharifi

Bahman's father warns him about Leila: she will bring the family nothing but misfortune. Bahman is 20 and tries to listen to his dad, but the year is 1979, and he ends up getting involved with both Leila and the Islamic Revolution. In his father's mind, the revolution is trouble as well – it's not up to normal Iranians to decide who should be in power. With the help of photos and in voice-over, Bahman tells of his desire for life, love and protest. In the black-and-white pictures, Bahman is invariably colored red: at a wedding, during a weekend trip to the Caspian Sea, playing soccer. Only when the protests get out of hand and the Shah's soldiers begin shooting into the crowd does Bahman learn that his longing will bring death and destruction. And he remembers what his father always told him: "I see the bottom of the creek and you the surface."

Snake Dance

Patrick Marnham, Manu Riche

With the invention of the atomic bomb, man has created the conditions for his own downfall. Nations have become entangled in a nuclear dance of death, driven by primal fear. *Snake Dance* traces the paths of two men: the father of the bomb Robert Oppenheimer, and German anthropologist Aby Warburg, who around 1900 studied the Native American Pueblo people from Los Alamos. These people were later hired to do manual labor on the secret Manhattan Project in Los Alamos. At the place where Native American traditions and knowledge were lost, a group of brilliant physicists engineered the first weapon of mass destruction – and they had the time of their lives. The visually poetic trip takes us to the deserted Los Alamos, to the uranium mines in Congo, and to Japan – itself recently struck by another nuclear disaster. One of the most fertile pieces of land around Hiroshima has been contaminated with plutonium, rendering it useless for 170,000 years. The anthropologist Warburg believed that the human tragedy lies in our inability to overcome our phobic reflex. We have allowed fear to rule our lives and our civilization. The two directors of this documentary apply this keen analysis to our post-nuclear era. Without using any archive footage, the filmmakers offer a personal interpretation of mankind's disastrous decision to play God.



Belgium, 2012
DCP, color, 77 min

Director: Patrick Marnham, Manu Riche
Photography: Renaat Lambeets, Ross McDonnell
Editing: Michèle Hubinon
Production: Geneviève de Bauw & Manu Riche for Riche, Riche & Riche
Executive Production: James Mitchell for SoHo Moon pictures Ltd., Suzanne van Voorst for IDTV Docs, Eric van Zuylen for RYVA Production
World Sales: Andana Films
Screening Copy: Riche, Riche & Riche
Involved TV Channel: VRT
Website: www.snake-dance.net

Patrick Marnham:
directing debut
Manu Riche:
The Black Star (1998), Welcome to My World (2000), Baudoin I (2001), The Politician (2005), The President (2005), The Salesman (2006), Ghislain Libart, Bucheron (2009), Paul Dujardin, The Long March (2009), Tom Barman, Portrait of a Young Man as an Artist (2010), a.o.

www.manuriche.net

Awards: Buyens-Chagoll Prize Docville International Documentary Film Festival

A Story for the Modlins

Sergio Oksman

A filmmaker's dream came true for director Sergio Oksman. Quite by chance he received a box full of photos, letters, papers and a VHS tape that once belonged to an American family called the Modlins. From this archive material, he distilled the remarkable story of ambitious artist Margaret, her husband (and fame-hungry actor) Elmer, and their son Nelson. The film begins with a long scene from *Rosemary's Baby*, the only film of any importance in which Elmer performed – as an extra. Oksman then uses the photographs to trace the history of the family, who, due to a lack of success, left America for Spain, where the couple completely withdrew from society and dedicated their lives to Margaret's creative development. Oksman puts his sparse material (which includes a letter from the artist to her highly manipulated son) to effective use: the black-and-white photos, taken over a period of several years from the same spot in the Spanish apartment, tell of Margaret's neurotic artistic mood swings, her son's submissiveness and her husband's worship. The *pièce de résistance* is a VHS tape recorded by a visitor. She films the couple as they show her around their home, strewn with impressive works of art. These are the last images of a life of promise unfulfilled.



Spain, 2012
DCP, color, 26 min

Director: Sergio Oksman
Photography: Migue Amoedo
Screenplay: Carlos Muguiro, Sergio Oksman, Emilio Tomé
Editing: Fernando Franco, Sergio Oksman
Sound: Carlos Bonmatí
Narrator: Trent Cohn
Production: Sergio Oksman for Documenta Films
World Sales: Documenta Films
Screening Copy: Documenta Films
Website: www.astoryforthemodlins.com

Sergio Oksman:
Shipmates (1996), Voto blanco (2001), Restos de noche (2001), Gaudi in the Favela (2002), The Beautician (2004), Benfica na memoria (2004), Mariza, meu fado (2005), Gilberto Gil: Un ministro en directo (2006), Goodbye, América (2007), Notes on the Other (2009), a.o.

www.sergiooksman.com

Awards: Best Documentary Film under 30 Minutes Karlovy Vary International Film Festival, Short Grand Prix Warsaw Film Festival, a.o.



The Netherlands, Taiwan, 2012
video, black-and-white, 26 min

Director: James T. Hong
Co-director: Yin-Ju Chen
Photography: James T. Hong
Editing: James T. Hong
Production: James T. Hong
for Zukunftsmusik
Screening Copy: Zukunftsmusik

James T. Hong:
Condor: A Film from California (1998),
Taipei 101: A Travelogue of Symptoms (2004), The Form of the Good (2005),
731: Two Versions of Hell (2007), A Portrait of Sino-American Friendship (2007) Dogs of Straw (2008), Führerbunker: Touristen, Neo-Nazis, und andere – 20 April 2009 (2009), Surveillance of a Camp in Spring (2010), Lessons of the Blood (2010), End Transmission (2010), a.o.
James T. Hong & Yin-Ju Chen
Suprematist Kapital (2006), Total Mobilization (2006)



Belgium, 2012
DCP, color, 20 min
Director: Sarah Vanagt, Katrien Vermeire
Photography: Katrien Vermeire
Editing: Inneke van Waeyenberghe
Sound: Gary Sanctuary, Larry Sider
Production: Sarah Vanagt for Balthasar
Co-Production: Michigan Films
World Sales: Argos
Screening Copy: Argos

Sarah Vanagt:
After Years of Walking (2003)
Little Figures (2003)
Begin Began Begun (2005)
Les mouchoirs de Kabila (2005)
First Elections (2006)
Power Cut (2007)
Ash Tree (2007)
Silent Elections (2009)
Boulevard d'Ypres (2010)
The Corridor (2010)
Katrien Vermeire:
directing debut
www.katrienvermeire.com

The Turner Film Diaries

James T. Hong

WORLD PREMIERE

What initially appears to be a legitimate indictment of American cultural decadence turns out to be the filming of an ultra-rightwing manifesto. In 1978, William Pierce wrote *The Turner Diaries* under the pseudonym Andrew MacDonald. It was a novel that would later inspire others to commit violent acts, including Timothy McVeigh, who killed 168 people in the Oklahoma City bombing of 1995. The book is a fictitious retrospective on a “successfully” completed global ethnic cleansing. This documentary adopts a similar perspective. A demonic voice-over reads passages from the book, while abstract black-and-white images support the chaotic and hateful worldview. The documentary moves on to suggest that a society of mass consumption, obesity, dislocation and addiction can be a breeding ground for this outlook. The lack of logic in the reasoning is masterfully adopted in the editing. Director James T. Hong – specialized in polemical experimental films such as *A Portrait of Sino-American Friendship* – has made yet another resolutely provocative piece. The fact that this way of thinking – destruction as salvation – is music to the ears of some people is as fascinating as it is abhorrent.

The Wave

Sarah Vanagt, Katrien Vermeire

Red earth is being dug up – we hear the excavator before we see it. The landscape also reveals itself only hesitantly. When the clouds finally roll back, we see a sparsely vegetated valley of that same red color, and a river meandering through it. Off-screen, a woman voices her concern: they're supposed to be buried there, but what if they can't find them? We see the result of the digging in time-lapse images (frames shot at a fixed interval, creating a sped-up effect when played back). We never see any people, but it soon becomes clear that the digging is now being done manually. And then the first shoe appears, followed by a lower leg, a bone sticking out of the shoe. After a while, it's obvious that it's not just one person who's buried here. Something horrible has happened in this place. Cut to a long shot of the valley. How could you find anyone buried here so long ago, in this vast, empty space?

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25TH
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NON-COMPETITIVE PROGRAMS

Stedelijk@IDFA

As part of a new collaboration between IDFA Paradocs and Amsterdam's Stedelijk Museum, nine video art pieces will be shown on a theater screen instead of a gallery wall, questioning the relationship between museum and cinema. The artworks were acquired by the museum during the years of its recent renovation, while it was making use of various guest locations around the city. This program is supported by AMMODO.

Commission

Erik van Lieshout

In 2010, Erik van Lieshout opened a “shop” in the Zuidplein Mall in Rotterdam South, a working class area with a large immigrant community where he lived from 1993 to 2007. Van Lieshout did not sell anything in his shop, which had “Real luxury is buying nothing” printed in big letters on its windows. Inside the shop, Van Lieshout examined the social impact of figures such as architect Rem Koolhaas and right-wing politician Pim Fortuyn through interaction with the other shopkeepers and with local residents. This resulted in some very funny conversations about topics such as consumerism and regeneration, which are documented in *Commission*. The work was commissioned by Sculpture International Rotterdam and the local Rotterdam community as part of a long-term art project at the Zuidplein.



The Netherlands, 2011
DCP, color, 49 min

Director: Erik van Lieshout
Photography: Erik van Lieshout
Screenplay: Erik van Lieshout
Editing: Core van der Hoeven
Production: Suzanne Weenink for Sculpture International Rotterdam
Screening Copy: Stedelijk Museum

Erik van Lieshout:
EMMDM (1999)
Growshop (2000)
Mariachi (2002)
Happiness (2003)
UP! (2003)
Respect (2003)
Awakening (2006)
Rock (2006)
Sex Is Sentimental (2009)
a.o.

The End of Photography

Judy Fiskin

The End of Photography is a film about the fading away of the use of film in photography, set against the traditional suburban landscape and architecture of Los Angeles. The argument Judy Fiskin makes is as simple as it is radical: the 150-year history of photography as we know it has come to an end because the formal processes that once defined photography as a medium are nearing obsolescence. A cool voice-over provides an inventory of the objects, processes and experiences lost with the disappearance of conventional photography: “No more film, no more reels, no more enlarger...” The sense of loss intensifies as it becomes clear that Fiskin is not bidding farewell to mere objects but to the ethos, character and sensibility that the daily use of these things engendered, sustained and rewarded. With little fanfare, her melancholic movie makes you wonder how digital technology will change the way the world looks and, more importantly, how it will change the people doing the looking.



USA, 2006
DCP, black-and-white, 3 min

Director: Judy Fiskin
Photography: Judy Fiskin
Screenplay: Judy Fiskin
Editing: Judy Fiskin
Sound: Judy Fiskin
Narration: Judy Fiskin
Narrator: Joan Chodorow
Production: Judy Fiskin
Screening Copy: Stedelijk Museum

Judy Fiskin:
Diary of a Midlife Crisis (1998)
My Getty Center (2000)
What We Think About When We Think About Ships (2001)
Fifty Ways to Set the Table (2004)
Guided Tour (2010)



Czech Republic, 2007
DCP, color, 7 min

Director: Lucia Nimcova
Photography: Lucia Nimcova
Editing: Lucia Nimcova
Production: Lucia Nimcova
Screening Copy: Stedelijk Museum

Lucia Nimcova:
Kiss (2006-2007)
Drug Addiction (2008)
Zuzanka (2008)
Martelinár (2008)
Beyond the Wisla (2011)
a.o.

Exercise

Lucia Nimcova

The Slovakian artist Lucia Nimcova filmed older citizens from her hometown Humenne while they are performing physical exercises they had to learn by heart under the communist regime. Even though the performers are a bit stiff, they can still bring back the stretching exercises and dance routines they had to perform on a daily basis decades ago. Nimcova shows how the traces of communism are still very much present in the older generation. The film is political, but in a playful way.



USA, 2010
16mm, color, 6 min

Director: Jennifer Bornstein
Photography: Jennifer Bornstein
Editing: Jennifer Bornstein
Production: Jennifer Bornstein
Co-Production: Blum and Poe, Greengrassi
Screening Copy: Stedelijk Museum

Jennifer Bornstein:
Collectors' Favorites (1994)
Celestial Spectacular (2002)
Voyage to Samoa (2003)
Phantom Limb (2009)
a.o.

Frauenkörperbewegungsbilder

Jennifer Bornstein

The film *Frauenkörperbewegungsbilder* by Jennifer Bornstein is based on found documentary photographs of dancer, choreographer and filmmaker Yvonne Rainer. To make the 16mm film, Bornstein enlisted dancers to reenact body positions found in photographic documentation of Rainer's dance performances. As Bornstein explains, "I'm intrigued by how squarely the photographs documenting these performances have made their way into the collective memory of many artists of our time, as if the passage of time has lent the works a romanticized meaning different from the performers' original intentions."

The Living Room

Roderick Hietbrink

The Living Room depicts the interior of a typical Dutch house. Close-ups of different kinds of furniture, potted plants, souvenirs and other personal belongings are carefully depicted. The quiet, private atmosphere is breached when a large oak tree enters the room, rearranging the interior in a destructive manner. Being both realistic and absurd, the confrontation between the tree and the home raises questions about their meaning and symbolism, and their representational value for the outside world. The sober way the event is captured starkly contrasts with its absurd character, and this idiom characterizes Hietbrink's oeuvre. Hietbrink's audiovisual installations and photography fuse elements of architecture and the cinematic, drawing on the history of film, modernism and urban landscapes. His work frequently introduces external or foreign elements into everyday scenarios, challenging the perceptions of his audience and highlighting processes of interpretation.



The Netherlands, 2011
DCP, color, 9 min

Director: Roderick Hietbrink
Photography: Jeroen Simons
Screenplay: Roderick Hietbrink
Editing: Roderick Hietbrink
Production: Roderick Hietbrink
Screening Copy: Stedelijk Museum

Roderick Hietbrink:
Mirroring 2001: A Space (2008)
Drawing Home Appliances (2010)
The Knife (Stage Cutting) (2010)
My Father's Nature (2011)
Upstairs (2011)
a.o.
www.roderickhietbrink.nl

Mastering Bambi

Persijn Broersen, Margit Lukács

Mastering Bambi is a film comprised entirely of scenery. It is a reconstruction of Walt Disney's 1942 classic animation film *Bambi*, well known for its distinct main characters – a variety of cute, anthropomorphic animals. An important but often overlooked protagonist in the movie is nature itself: the pristine wilderness as the main grid on which Disney structured his *Bambi*. One of the first virtual worlds was created here: a world of deceptive realism and harmony in which man is the only enemy. Disney strived to be true to nature, but he also used nature as a metaphor for human society. In his view, deeply rooted in European romanticism, the wilderness is threatened by civilization and technology. Broersen and Lukács recreate the model of Disney's pristine vision, but they strip the forest of its harmonious inhabitants, the animals. What remains is another reality, a constructed and lacking wilderness where nature becomes the mirror of our own imagination.



The Netherlands, USA, 2011
DCP, color, 13 min

Director: Persijn Broersen, Margit Lukács
Photography: Persijn Broersen,
Margit Lukács
Screenplay: Persijn Broersen, Margit Lukács
Editing: Persijn Broersen, Margit Lukács
Production: Persijn Broersen, Margit Lukács
Screening Copy: Stedelijk Museum

Persijn Broersen & Margit Lukács:
Into Routine (fiction, 2002)
Crossing the Rainbow Bridge (2003)
Prime Time Paradise (fiction, 2004)
Raise High the Roofbeam! (fiction,
2007)
Manifest Destiny (fiction, 2009)
a.o.
www.pmpmpm.com



The Netherlands, 2011
DCP, color, 28 min

Director: Mark Boulos
Photography: Mark Boulos
Editing: Emiliano Battista
Sound: Adele Fletcher
Production: Mark Boulos
World Sales: Galerie Diana Stigter
Screening Copy: Stedelijk Museum

Mark Boulos:
Self-Defense (2001)
Jerusalem (2004)
The Gates of Damsacus (2005)
The Word Was God (2006)
All That Is Solid Melts into Air (2008)

No Permanent Address

Mark Boulos

For *No Permanent Address*, Mark Boulos filmed the New People's Army (NPA), a revolutionary communist guerilla group hiding in the coconut groves in the Philippines. In the European Union and the United States, the NPA is considered a terrorist organization. With *No Permanent Address*, Boulos, who calls himself a Marxist filmmaker, examines their Maoist battle against the state but emphasizes the aspects of love and idealism. The video installation is about the persistence of communism beyond its supposed death.



USA, 2012
DCP, color, 14 min

Director: Frances Stark
Screenplay: Frances Stark
Editing: Chris Svensson
Sound: Chris Svensson
Production: Chris Svensson
Screening Copy: Stedelijk Museum

Frances Stark:
Osservate, leggete con me (2012)

Nothing Is Enough

Frances Stark

The film *Nothing Is Enough* by artist and writer Frances Stark consists of documented text fragments from Stark's online chat with a young Italian man, ranging from contemplative, self-reflective discussions to cybersex. Lacking any visual imagery, the film is set to a moody improvised piano piece played by another man Stark met in virtual reality. In a very personal way, Stark turns virtual conversation and chat room exchanges into art.

Ruth Drawing Picasso

Rineke Dijkstra

In the video piece *Ruth Drawing Picasso*, a uniformed schoolgirl sits on the floor of the Tate Museum in Liverpool, quietly drawing the work in front of her: Picasso's *Weeping Woman* (1937). As viewers, we do not see the painting, only the girl lost in concentration, drawing what she observes. Filmed using a static, single camera angle, it resembles a photographic portrait, encouraging us to observe the pose and gestures of the young girl very closely. As we witness Ruth intensely absorbing Picasso's painting, we become aware of her increasing engagement in the act of looking – not only in order to "get it right" as she attempts to sketch the image, but taking what she sees and making it her own. Dijkstra's film involves us in a dialogue about the act of observation as well as artistic inspiration and creativity.



The Netherlands, 2009
DCP, color, 7 min

Director: Rineke Dijkstra

Screening Copy: Stedelijk Museum

Rineke Dijkstra:
The Buzz Club, Liverpool, UK / Mystery World, Zaandam, NL (1996–97)
The Krazyhouse (Megan, Simon, Nicky, Philip, Dee)
Liverpool, UK (2009)
I See a Woman Crying (Weeping Woman) (2009)
a.o.

NON-COMPETITIVE PROGRAMS

IDFA DocLab

IDFA's new media program DocLab presents emergent forms of documentary, including online projects, live cinema presentations, video installations, mobile applications and locative media. All projects are showcased at De Brakke Grond cultural center (as part of IDFA's Expanding Documentary Exhibition), in cinemas during DocLab live screenings, and throughout the year at www.idfa.nl/doclab.

IDFA DocLab

We are living a reality that is increasingly experienced through digital screens. Not only is it more likely that you are reading this text on a screen (instead of the paper on which we have printed our beautiful 25th IDFA Catalogue), it is also likely that the last thing you'll see tonight and the first thing you'll see tomorrow morning will be the screen of your smartphone. And even if you're not yet constantly connected to the digital world via a smartphone or tablet, most analysts predict that you will be – by 2014 at the latest.

The digital revolution has been going on for decades, but in the last five years, the influence of digital technology on our everyday lives and how we consume documentary media has increased dramatically – for better and for worse. To illustrate the complexity of our times, consider the image below. Are these people happy or sad? Alone or together? The point is that it's hard to tell without actually knowing what is displayed on the screens they're looking at.

The ones benefitting most obviously from the digital age are the ones that helped create it: tech giants like Google and Apple, fighting each other ever more fiercely over access to our personal lives and credit cards. Meanwhile, traditional media are often portrayed as the most obvious victims, struggling to adapt and keep up with the incredible pace and disruptive force of the web. And so far, none of the major publishers of documentary content, from the BBC to *The New York Times*, have worked out how exactly to make use of these new channels and platforms that simultaneously pose a direct threat to their existing business models. Independent filmmakers are left to explore the exciting but uncertain routes of crowd funding, trans-media marketing and online distribution. The outcome of all this is hard to predict.

Yet besides all the institutional and economic challenges, the web has also brought us something else: a new era of artistic innovation



Photo by Caren Litherland on Cowbird.com



and new forms of documentary storytelling. In recent years, a select number of digital pioneers has been successfully pushing both artistic and technological boundaries, creating some of the most amazing documentary experiences ever made – using the traces we leave online to tell stories, inviting us to interact with their stories, or even allowing us to participate and co-create stories collaboratively.

As the digital creeps further and further into the fabrics of our everyday lives, it's becoming increasingly clear that these projects and technologies are not just geeky experiments, but that they are playing a key role in shaping the future of documentary storytelling and the digital arts. Since the official launch of our new media program IDFA DocLab in 2008, we've been lucky to showcase and premiere many of these projects, connecting them to the rich legacy of creative documentary cinema that has been at the heart of IDFA since it was founded 25 years ago.

Just like cinema didn't replace books, theater, opera or photography, these new interactive genres will not replace linear documentary cinema as an art form – far from it. But just as artists like Dziga Vertov, D. A. Pennebaker and Jørgen Leth used cinema to create their own forms of documentary art, today's non-fiction artists will also explore interactive media. The difference is that in the digital, globally connected age, these explorations are taking place more freely and more collaboratively across different arts and media industries.

A digital screen isn't better equipped to tell a story than a piece of paper or a cinema projection is, it's just very different. Excitingly so.

*Caspar Sonnen
IDFA DocLab Curator*

IDFA DocLab Competition 2012

Looking at the projects of this year's IDFA DocLab Competition for Digital Documentary Storytelling, we are happy to see a number of familiar faces and digital pioneers deliver some of their best work so far. Among them are media artists such as Ze Frank and Jonathan Harris and digital documentary pioneers such as Upian, Submarine, ARTE Interactive and the National Film Board of Canada. But we also see a number of completely new faces and new cultures entering the interactive documentary space, which is very exciting to watch. All competition projects are screening at the IDFA DocLab Competition Showcase as part of the Expanding Documentary exhibition in De Brakke Grond. Many projects are also featured in the DocLab live cinema events (highlighted in the following pages) and Interactive Documentary Conference (see page 287).

Five years of IDFA DocLab

IDFA DocLab celebrates its fifth anniversary November 15-20. Join us for installations, live cinema events, brain scans, documentary robots and a special one-day industry conference on Sunday, November 18, bringing together some of the world's leading digital documentary pioneers working in visual arts, games, cinema, publishing, digital technology and science. Visit IDFA DocLab at www.idfa.nl/doclab or follow @doclab on Twitter for the latest updates on activities during IDFA and guest programs at other festivals throughout the year.

The IDFA DocLab Anniversary is organized in collaboration with De Brakke Grond, which is also the main festival location for all DocLab events, installations and Expanding Documentary. IDFA DocLab is supported by the Mondriaan Fund and the Amsterdam Fund for the Arts.



IDFA DocLab Events & Installations

Robots in Residence

Created by Alexander Reben & Brent Hoff

If robots can build cars and bomb people in foreign countries, why wouldn't they be able to make documentary films one day? How would a robot approach its documentary subject? What questions would it ask? What problems would it face and what advantages would it have? These are just some of the questions that robot artist Alexander Reben and experimental filmmaker Brent Hoff will try to answer as part of the fifth anniversary of the IDFA DocLab program. For the Robots in Residence Project, Reben designed a series of small documentary robots that will be set free for the duration of the festival. They will roam around the Expanding Documentary exhibition, looking for interesting people and things to document. Feel free to interact with them and answer some of their questions. During *DocLab Live: Reality vs. Future* on Monday, November 19, Reben and Hoff will present the project and premiere a rough cut of its first-ever robot-made documentary.

November 15-23, 3:00-10:00 p.m., De Brakke Grond Foyer

Moments of Innovation

When Documentary and Technology Converge

Defining documentary has never been easy, and interactive documentaries and other new forms of documentary storytelling compel us

to revisit our assumptions now more than ever. Aiming to help put the long story of documentary innovation into perspective and to speculate about its future, MIT's new Open Documentary Lab and IDFA DocLab have joined forces and created *Moments of Innovation*, an interactive installation and online research project. The installation presents seven themes that digital documentary artists are currently exploring, ranging from "Interaction" and "Immersion" to "Location" and "Participation." Each theme is shown on its own screen and gives the visitor the opportunity to explore several historical examples of documentary innovation, leading up to more recent highlights from the digital age. The *Moments of Innovation* project takes an expansive view of documentary and investigates the *pas de deux* between representation and technology, and the resulting capacity to see the world with new eyes. It's a first step in connecting some of the dots between the latest digital endeavors and those conceptual pioneers and technological prototypes that came before them.

November 15-25, 10:00 a.m. – 11:00 p.m., De Brakke Grond Witte Zaal

Alma, a Tale of Violence

In addition to the iPad documentary selected for the IDFA DocLab Competition (see page 103), IDFA will also present an installation version of *Alma, a Tale of Violence* at the Expanding Documentary exhibition in De Brakke Grond. It will showcase the photography by Miquel Dewever-Plana, who has been capturing the violent reality of gang culture in Guatemala for 15 years. The installation will also include drawings by the graphic artist Hugues Micol, expanding on the stories contained inside and outside the photographic images. *Alma, a Tale of Violence* is a multi-platform project written and directed by Miquel Dewever-Plana and Isabelle Fougère and produced by Arte, Upian and agence VU'.

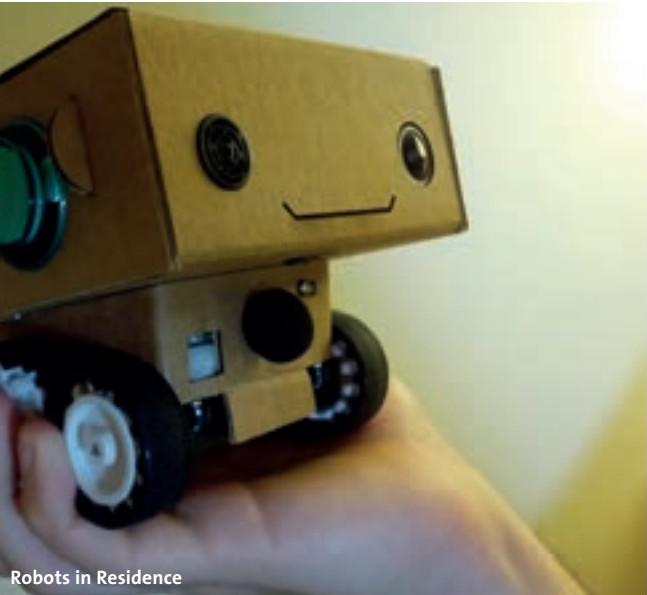
November 15-25, 10:00 a.m. – 11:00 p.m., De Brakke Grond Foyer

Live Cinema Events

DocLab Live: The Best of NFB Interactive

Over the last five years, few have pushed the digital boundaries of documentary storytelling so eloquently as the creative team at the National Film Board of Canada Interactive. Join them for a unique interactive cinema event with live music and three of their finest interactive documentaries performed live onstage: *Bear71*, *Insomnia* and *Here at Home*. With Hugues Sweeney (executive producer of NFB Interactive), Jeremy Mendes (creator of *Bear71* and *This Land*), cellist Heather McIntosh and sound artist and co-creator of *Insomnia* Philippe Lambert.

Friday, November 16, 8:30 p.m., De Brakke Grond Rode Zaal



DocLab Live: The Shorts Show

Forget cat videos. The web has turned into a wonderful home for short form and innovative documentary cinema. Together with filmmaker Brent Hoff, co-founder of the shorts platform Wholphin DVD, IDFA DocLab is presenting an evening showcasing the wide range of formats of short stories being told online – from the short film Victor Kossakovsky directed for the Focus Forward series to multimedia documentary projects, web series and the documentary app *Keep on Steppin'* by Marjoleine Boonstra and digital production company Submarine.

Saturday, November 17, 9:00 p.m., De Brakke Grond Rode Zaal

DocLab Live: Interactive Home Stories

Live premieres of three interactive web docs selected for this year's IDFA DocLab Competition: *The Block*, *mödern cöuple* and *Gol! Ukraine*. The creators of these projects are presenting their web documentaries by navigating the projects on the big screen, creating a linear version live onstage.

Monday, November 19, 7:00 p.m., De Brakke Grond Rode Zaal

DocLab & MIT Present: Reality vs. Future

A live cinema event exploring the intimate relationship between documentary storytelling and technology, from the early 19th century to the near future. William Uricchio, founder of the MIT Open Documentary Lab, is presenting some of the most wonderful (yet

rarely remembered) technological and documentary innovations from the 19th century. Robot artist Alexander Reben delivers the results of the *Robots in Residence* project and premieres the very first robot-made documentary ever at IDFA. Experimental filmmaker Brent Hoff shows his thought-provoking short film *The Love Competition*, which uses brain scans to tell the story of romantic love – followed by a love contest live onstage, in which two members of the audience will be hooked up to a scanning device while trying to love someone as hard as they can.

Monday, November 19, 10:00 p.m., De Brakke Grond Rode Zaal

DocLab Live: Tales of Violence and Everyday Life

World premieres of two very different interactive documentaries that provide a unique glimpse into Latin America. In the first, *MAFI.tv – Filmic Map of a Country*, a new generation of filmmakers collectively paints a portrait of their home country of Chile through a poetic web documentary full of absurd and touching moments of everyday life. The second project is *Alma, a Tale of Violence*, directed by Miquel Dewever-Plana and Isabelle Fougère and produced by Upian, (*GazaSderot, Prison Valley*). Using interactive tablets such as the iPad in a way that has never been seen before, the project tells the story of a young girl and her life inside one of the most violent gangs in Guatemala. Both projects are navigated live by their creators on the big screen, followed by a Q&A.

Tuesday, November 20, 8:00 p.m., De Brakke Grond Rode Zaal





DO NOT MISS IT

26 May - 2 June 2013 / www.krakowfilmfestival.pl

Deadlines: 30 November 2012 for films completed before 31 August 2012,
8 February 2013 for films completed after 31 August 2012

53. KRAKOWSKI
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NON-COMPETITIVE PROGRAMS

Expanding Documentary #3

Why just watch a documentary when you could also experience, touch or manipulate it? IDFA DocLab, Paradocs and De Brakke Grond present Expanding Documentary #3, an exhibition of interactive installations, immersive performances and other unexpected representations of reality. This exhibition is supported by Mondriaan Fund and the Amsterdam Fund for the Arts.

Expanding Documentary #3

How does the documentary genre connect to visual art, music or the digital revolution? To robots, poetry and interactive installations? IDFA DocLab, Paradocs and De Brakke Grond present a cross-media program showing us the future of documentary storytelling. Exhibitions and live cinema events showcase the inextricable link between documentary and innovation, experiment and adventure.

Live events

Tom Barman's Late Night Club

Musician and filmmaker Tom Barman hosts this intimate Late Night Club: a journey through the power of documentary with special guests and fascinating footage. Gaining notoriety as the front man for Belgian alternative rock band dEUS, Barman made his directorial debut with *Any Way the Wind Blows*. This grand master of rock 'n' roll takes you to the fringes of life.

Thursday, November 15 and Friday, November 16, 11:00 p.m.
to midnight, De Brakke Grond Rode Zaal

Snake Dance: film + theater

A live performance on the spiritual connection between man and nature by the British actor Jerry Killick, adapted from a lecture the German art historian and anthropologist Aby Warburg gave in 1923. The reenacted lecture serves as an introduction to the documentary

Snake Dance by Manu Riche and Patrick Marnham, which is screening in Paradocs. Based on his studies of the Hopi and Pueblo Indians, Warburg examined how our primary fears have fueled scientific discoveries even as we have become more and more disconnected from nature.

Saturday, November 24, 7:30 p.m., De Brakke Grond Rode Zaal

IDFA Interactive Documentary Conference

International festival conference on the future of documentary storytelling in the digital age. See page 287.

DocLab Live Cinema Events

Web docs on the big screen, live music, artist talks, robots and live brain scans – anything's possible in these five interactive cinema screenings. See page 197.

Expositions

My Name Is Jørgen Leth

An exhibition on the renowned Danish filmmaker, poet and sports pundit Jørgen Leth (b. 1937). In his work, Leth effortlessly switches between art forms and cultures, combining experimental cinema, documentary and performance art. He studied literature and anthropology and has worked as a jazz, theater and film critic at several



Tom Barman

leading Danish newspapers. In the 1960s, Leth took part in founding the experimental film group ABCinema. He has made over 40 films, and 2012 marks his 50th anniversary as a prolific author.

Developed by the Danish curator Michael Thoubier in collaboration with gallery GL Strand and design agency e-Types, this exhibition showcases the many facets of Leth's oeuvre in video projections, posters and typographic animations of his poetry. Eight projectors are used simultaneously to reveal the remarkable similarities between his various works. The exhibition presents the first collective examination of his extensive work: from early experiments on heroic cyclists and literary legends to poetic travel films and Leth's own poetry – expressed both in literary form and as commentary on highlights of the Tour de France. Taken together, they testify to an artist who masters the span between popular and experimental material.

November 15-23, 10:00 a.m. – 11:00 p.m., De Brakke Grond Tuinzaal

Empire

A video installation by the Dutch-American artistic duo Eline Jongsma and Kel O'Neill, examining the remnants of Dutch colonialism in Asia, Africa and South America. See page 183.

November 15-23, 10:00 a.m. – 11:00 p.m., De Brakke Grond Foyer



Larsen Leth

DocLab Competition Showcase

Discover new forms of documentary storytelling through the 15 documentaries selected for the IDFA DocLab Competition for Digital Storytelling. See page 103.

Alma, a Tale of Violence

This photography exhibition showcases the material used in the eponymous digital documentary on the violence of daily life in gang-ridden Guatemala. See page 104.

Moments of Innovation

Rediscover the best digital documentaries shown by IDFA DocLab over the past five years in this installation, developed in collaboration with MIT. See page 197.

Robots in Residence

If robots can build cars and bomb people in foreign countries, why wouldn't they be able to make documentary films? See page 197.

Expanding Documentary #3 is organized in collaboration with De Brakke Grond and is supported by the Mondriaan Fund and the Amsterdam Fund for the Arts.





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NON-COMPETITIVE PROGRAMS

Kids & Docs

Kids & Docs is presenting 20 of the best new international youth documentaries. Seven of the selected titles are a result of IDFA's annual Kids & Docs Workshop (see page 283), which offers directors the opportunity to develop a documentary for young people.

All of Me

Dit ben ik

Susan Koenen

Diede and Emma are best friends. School, singing class, shopping, joking around: they share everything. Everything? Well, almost. Because Diede has a secret: she's clairvoyant, although she hates the word. Of all the people around her, the only ones who know are her parents. In the past, she talked about it with other people, but they either didn't believe her or thought she was nuts. And she wouldn't want Emma to think of her like that, because that would mean Diede would lose her best friend. But what does friendship mean if you can't be completely open? *All of Me* mixes documentary with feature film elements representing Diede's sensory world. Just like Susan Koenen's previous films – *Ik ben een meisje!* (*I Am a Girl!*, 2010), about a girl in a boy's body, and *Laura & Anne 4ever* (2008), about the strong bond between two friends, one of whom dies of leukemia – *All of Me* is about personal courage. Diede is going to have to open up if she wants a mature friendship to grow.



The Netherlands, 2012

HDcam, color, 15 min

Director: Susan Koenen

Photography: Reinout Steenhuizen

Screenplay: Susan Koenen

Editing: Susan Koenen,

Aart Jan van der Linden

Sound: Bouwe Mulder

Music: Roald van Oosten

Production: Albert Klein Haneveld
for Hollandse Helden

World Sales: Hollandse Helden

Screening Copy: Hollandse Helden

Involved TV Channel: NCRV

Susan Koenen:

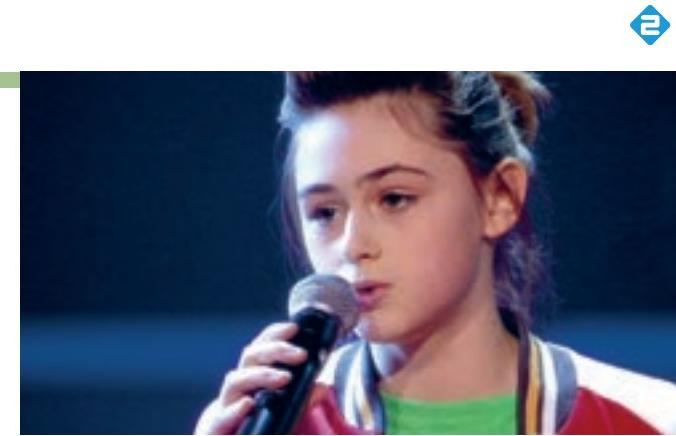
Laura & Anne 4 Ever (2008)

The Secret of the Queue (2009)

I Am a Girl! (2010)

The Wild West (2010)

www.komedia.nl



The Netherlands, 2012

video, color, 30 min

Director: Marijn Frank

Photography: Stijn van Santen,
Sander Roeleveld. Marijn Frank

Screenplay: Marijn Frank

Editing: Pelle Asselbergs

Sound: Victor Horstink, Oliver
Pattinama, Marijn Frank

Production: Nelsje Musch for
Blazhoffski Productions B.V.

Screening Copy: Blazhoffski Productions B.V.

Involved TV Channel: VPRO

Marijn Frank:

Daddy's Gone and Left Me Puzzled (2007)



Germany, 2012
video, color, 21 min

Director: Maike Backhaus, Tessa Langhans
Photography: Christian Löhr, Mathias Prause
Screenplay: Maike Backhaus,
Tessa Langhans
Editing: Carina Mergens
Sound: Claas Berger
Music: Peter Aufderhaar
Production: Meike Martens for
Blinker Filmproduktion GmbH,
Janna Velber for Boogiefilm
Co-Production: Kunsthochschule
für Medien Köln
Screening Copy: Blinker
Filmproduktion GmbH
Involved TV Channel: WDR

Maike Backhaus:
directing debut
Tessa Langhans:
directing debut

Bubbly Big Top

Zuckere Welt

Maike Backhaus, Tessa Langhans

Fifteen-year-old Madeleine and 17-year-old Anthony, the eldest of seven children in a circus family, invite us into their lives. As the “lead performer” and “junior manager” of the Bruselli Circus, they travel around the country: every Monday they set up shop in a new town, every Sunday they leave again, and in between they perform two shows a day. It’s hard work for the seven kids, who lend a hand in all aspects of circus life: they perform in the show and help pitch the big top and take care of the animals, including a llama and some camels. “Most people think we’re scum,” Anthony complains. “That’s what they have in mind when they hear the word ‘circus.’” Nonetheless, this brother and sister wouldn’t trade circus life for the world, as evidenced in interviews, performance footage and backstage antics. That’s why the “Prince Charming” of Madeleine’s dreams must have his own circus – although Anthony would rather have his sister keep working in “his” show.



The Netherlands, 2012
HDcam, color, 15 min

Director: Susanne Engels
Photography: Susanne Engels
Screenplay: Susanne Engels
Editing: Kristian Claas
Sound: Fokke van Saane
Music: Jeroen Goeijers
Production: Joost Seelen for
Zuidenwind Filmproductions
Screening Copy: Zuidenwind
Filmproductions
Involved TV Channel: De Joodse Omroep
Website: www.capofkeppel.nl

Susanne Engels:
We're Normally Different (2006)
Between Ears Willem (2009)
The Soul of Appliances (2010)

Cap or Kippah

Cap of keppel

Susanne Engels

Fourteen-year-old Bram is fed up with hiding the fact that he is Jewish. In fact, he’s quite proud of it. The trouble is, he was seriously bullied about it in elementary school – the kids even sang “all Jews should be gassed” at him. He doesn’t want the same thing happening now that he’s in high school, so he lives in two worlds. In one he’s a normal high school student, and in the other he’s a Jew. We follow him in his daily activities in both worlds. There is one striking thing that brings the two worlds together, however, and that is Amsterdam’s soccer team, Ajax. At their games, Bram can parade around carrying an Israeli flag without fear, as Ajax fans call themselves “Jews” – in their eyes, it is a badge of honor. Bram even has an Ajax “lucky kippah.” In everyday life, he wears an Ajax cap or T-shirt. This dichotomy is also represented in the film’s sound: right at the beginning of the film, the chanting of soccer fans merges with the sound of Hebrew prayers; sometimes one is more prevalent, then the other. At the end of the film, Bram makes a very clear choice.

Delete

Janetta Ubbels

The father of 15-year-old Jurre has Alzheimer's. It's a disease that, in the boy's own words, "keeps taking bites out of your memory. It just kind of gets deleted." In the end, Jurre knows that his father will forget him, too, but he doesn't want to think about that yet. For now, he just wants to do fun things with his dad. They used to do lots of stuff together, but this has become less and less. So Jurre came up with the idea of the two of them going away for a weekend. This documentary captures a teenager finding his own way of coming to terms with an incurably ill father. As well as seeing how sad Jurre is, we also discover how he has learned to live with it, and that the burden of responsibility is now increasingly on his shoulders. He sums it up himself: "The things he used to do for me, I now have to do for him. But that's only logical."



The Netherlands, 2012
DCP, color, 15 min

Director: Janetta Ubbels
Photography: Ezra Reverda
Screenplay: Janetta Ubbels
Editing: Gert Willem Visser
Sound: Michael Sauvage
Production: David Graaf for Bananaz
Executive Production: Bobby Boermans for Bananaz
World Sales: NPO/RNW Sales
Screening Copy: Bananaz
Involved TV Channel: NTR

Janetta Ubbels:
Nightwatcher (fiction, 2010)

IDFAcademy Results



Dreaming of the Golden Eagle

Drømmen om kongeørnen

Benjamin Ree

INTERNATIONAL PREMIERE

As one brother bangs on the birdhouse with a stick, the other is waiting with his camera. When the angry resident emerges and flies away, the third brother whispers ecstatically, "That was a tawny owl." Armed with binoculars and cameras, the three Norwegian brothers Axel (13), Eivind (10) and Eirik (8) creep through the woods, clearly in their element. They come across all kinds of things during these adventures. Their comments reveal a wealth of knowledge of nature and its ups and downs. "That's life," says the eldest when they find a half-eaten wild duck. Interviewed at home, they talk about how they dream of seeing a golden eagle, one of the biggest birds in Norway. They talk enthusiastically about how fantastic this bird is, but they can also appreciate the lesser gods of the bird realm, such as the Great Tit. "If you look closely, you can see what a beautiful creature it is," says the youngest. By winter, they still haven't spotted a golden eagle, so their father takes them to a place where the creature is rumored to dwell. But out in the wild, things never turn out quite as you expect. Or do they?



Norway, 2012
DCP, color, 8 min

Director: Benjamin Ree
Photography: Arnt Berget, Benjamin Ree
Editing: Benjamin Ree
Sound: Benjamin Ree
Narrator: Axel Emil Thorenfeldt
Production: Benjamin Ree
 for REE-produksjoner
Screening Copy: REE-produksjoner
Involved TV Channel: NRK

Benjamin Ree:
Salvation (2008)
Voting for the First Time (2009)
Unnaturally Sick (2010)
The Pick Up Artist (2011)



The Netherlands, 2012
HDcam, color, 17 min

Director: Annelies Kruk
Photography: Nicole Batteké
Editing: Anneke de Lind van Wijngaarden, Aart Jan van der Linden
Sound: Anneloes Pabbruwee
Production: Albert Klein Haneveld for Hollandse Helden
World Sales: Hollandse Helden
Screening Copy: Hollandse Helden
Involved TV Channel: NCRV

Annelies Kruk:
Nima (2004)
La loca girl (2006)
Je laatste oortje (2006)
Hobby: naar huis gaan (2007)
Een jurk voor Anuschka (2010)

Father Wanted: With a Piggy Nose

Vader gezocht met varkensneusje

Annelies Kruk

She got her eyes and smile from her mother. Did she get her upturned nose from her father? No one who knows the answer, because 13-year-old Jaël is the child of an anonymous donor. She'll be allowed to make contact with him when she turns 16, but she doesn't want to wait that long – Jaël wants to know right now who her father is. While she's waiting, she shares with us her fantasy father – imagine John Travolta with a stubby beard – and she explains why she wants so much to meet him. "The most important thing to me is recognition." Close-ups of Jaël and short conversations with her mother on the couch are intercut with dreamy shots of the teenager outside playing with her dog in the grass. Director Annelies Kruk doesn't seek out the potentially darker issues, but focuses on the teenager's excited sense of anticipation. She uses light music to create a fairytale atmosphere, and Jaël's endearing smile is never absent for long. Hurry up Dad, with your piggy nose.



The Netherlands, 2012
HDcam, color, 15 min

Director: Astrid Bussink
Photography: Rogier Timmermans
Screenplay: Astrid Bussink
Editing: Riekje Ziengs
Sound: Sander den Broeder, Bas Lookman, Carla van der Meijs
Production: Jan-Willem Bult for KRO
Executive Production: Marije Jager for KRO
World Sales: KRO
Screening Copy: KRO
Involved TV Channel: KRO

Astrid Bussink:
The Angelmakers (2005)
Upside Down (2006)
The 9 Lives of My Cat (2006)
I Shot the Mayor (or: Plan B) (2007)
The Lost Colony (2008)
Mijn Enschede (2010)
Creating Almere (2011)
Mr and Mrs Gunya (2012)
Poem of Death (2012)
www.astridbussink.com

The Hideout

Achter de toren

Astrid Bussink

In this coming-of-age film about four boys from a small village in the Netherlands, Ivan and Bas are about to enter high school. Besides this meaning a move to another school, it also means homework, girls and new interests. Jurriaan and Willem are younger, and they'll continue to attend middle school for some time. It means that age has suddenly become an issue for this group of friends, and they analyze this crisis in their friendship to the minutest detail. "They see things in a childish way, we're more mature. Perhaps it's also puberty," Bas and Ivan wonder out loud in their hut, a cabin they built themselves and which the boys use as their club house. A classic documentary about growing up. *The Hideout* explores the inevitable changes taking place in children of this age.

Jan's Mom

De moeder van Jan

Anneloor van Heemstra

The mother of 11-year-old Jan is in prison. She's been incarcerated for a year and still has about 18 months to go. So how does that affect Jan's day-to-day life? Well, he can't call her when he feels like it. And she can't pick him up from school, or answer the questions he so wants to ask. Questions like "What's it like in prison?" Anneloor van Heemstra has made an intimate impression of a few days in Jan's life. If there's something he wants to tell his mother, he records it. "Hi, Mom, it's Jan." A discussion with his friends is particularly moving. "Do you think I've changed?" Silence. "Well, no. You do get angry more easily. But we understand why." The film takes place at a time when Jan wants to ask his mother how she's really doing – it's something he doesn't dare to ask. We see him preparing for a good talk with her. The excellent camerawork and the subtle shifts of perspective and depth of field create a dreamy atmosphere that complements Jan's obvious vulnerability. Van Heemstra shows that, despite everything, the boy hasn't lost his childhood innocence.



The Netherlands, 2012
HDcam, color, 16 min

Director: Anneloor van Heemstra
Photography: Aage Hollander
Editing: Anneloor van Heemstra,
Susanne Helmer
Sound: Susanne Helmer
Music: Senn Bakker, Roald van Oosten
Production: Albert Klein Haneveld
for Hollandse Helden
World Sales: Hollandse Helden
Screening Copy: Hollandse Helden
Involved TV Channel: NCRV

Anneloor van Heemstra:
Fan, fier en fierder (2006)
Girls in Guyville (2007)
Rebel in a Suit (2008)
Astronaut (2009)
Tough Guys Don't Cry (2011)
Do or not to Do (2012)

www.anneoorvanheemstra.nl

Just a Girl, You Know

Een meisje, jij weet zelf

Eef Hilgers

Thirteen-year-old Maria claims to be really good at talking baloney. So it's a good thing she's got her own YouTube channel, using the moniker HappyNudge. Like many of her peers, she shares her vlogs, shoplogs and video clips. It's a world of its own, a network where users meet huge numbers of new people. Maria sees some of them as her friends, even though she's never met them. We get a picture of her online life through the videos of Maria and others. They aren't particularly original, as demonstrated by a shot of tens of videos on one screen featuring girls giving similar semi-professional makeup tips. As well as in her many YouTube videos, we see Maria at home while she's online, and we accompany her when she goes to meet her online friends in person for the first time at a YouTube gathering. In what appears to be a Skype conversation, she explains that she's aware of the danger of imitating other people, and she talks about the role YouTube plays in her life. Is Maria losing herself in the digital world or will she find her own voice?



The Netherlands, 2012
HDcam, color, 20 min

Director: Eef Hilgers
Photography: Jelle Dijkstra
Editing: Eef Hilgers
Sound: Eva Nijsten, Paul André Oliehoek
Production: Eef Hilgers
Screening Copy: Eef Hilgers

Eef Hilgers:
directing debut
www.eefhilgers.nl



Afghanistan, 2012
HDCam, color, 10 min

Director: Sahra Mosawi
Photography: Sahra Mosawi
Editing: Sahra Mosawi
Sound: Sahra Mosawi
Music: Noorjahan Akbar
Narration: Sahra Mosawi
Production: Asmita Shrish for
Afghan Prospect Organization
Screening Copy: Afghan
Prospect Organization
Website: www.KalooSchool.tumblr.com

Sahra Mosawi:
directing debut

Awards: Best Student Documentary
Women and Minorities in
Media Film Festival

Kaloo School

Sahra Mosawi

School has never been something to be taken for granted in Afghanistan, especially for girls. The result is that more than two-thirds of the Afghan population is illiterate, and the percentage is even higher among women. Fortunately, 9-year-old Fakhre does go to school, albeit after tending the sheep. She lives in Kaloo, a remote village of 2,500 families in the mountains of central Afghanistan. Children have to walk long distances to attend school, some of them up to five hours a day. Fakhre and some of her fellow students are followed on their trip through a vast and beautiful landscape with rippling streams, meandering paths, green valleys and rugged brown mountains. Right now, the landscape looks very welcoming, but life is tough here in winter. We also see Fakhre sitting in class, and there are some very brief interviews with her, a little boy who accompanies her to school and a fellow villager. Showing that the population of this inhospitable region is aware of the importance of an education, this short impression gives hope for the future.



The Netherlands, 2012
video, color, 5 min

Director: Iris Kleinsman, Yvonne Roerdink
Photography: Iris Kleinsman,
Yvonne Roerdink
Screenplay: Iris Kleinsman, Yvonne Roerdink
Editing: Iris Kleinsman, Yvonne Roerdink
Sound: Kevin Rooy
Narration: Iris Kleinsman, Yvonne Roerdink
Narrator: Gabriel
Production: Iris Kleinsman
Screening Copy: Human
Involved TV Channels: IKON, Human

Iris Kleinsman:
directing debut
Yvonne Roerdink:
directing debut

Kids' Rights: Gabriel

Mensjesrechten: Gabriël

Iris Kleinsman, Yvonne Roerdink

WORLD PREMIERE

Gabriel is 11 years old and he loves flying kites and funk music. He lives in the slums of Rio de Janeiro, one of Brazil's largest cities. He plays in the street because there's no room to play at home. His father is dead, shot by the police. He was a drug dealer, explains Gabriel. Gabriel introduces himself in this short film. He is one of the young people who were filmed as part of *Kids' Rights*, a series of portraits of young people all over the world whose human rights are under fire. The films outline the conditions in which they live. Conceived by Dutch TV broadcasters IKON and HUMAN, this project is now in its fifth series.

Little Mo

Kleine Mo

Sjoerd Oostrik

Although Mohammed isn't that tall yet, he'll be going to high school next year. This short documentary follows his life during the final weeks of middle school. He may be a bit of a rascal, but he opens up to filmmaker Sjoerd Oostrik about the changes in his life. He complains about the weird clothes his classmates have to wear for the musical they'll be performing as a farewell, and laughs that he has it easy: he'll just be playing himself. He regales us with the violent stories he's heard about his new school, where boys get into fights with other students all the time. And he reflects on how he'll change his behavior to work on a better future. We see him in class, during the musical rehearsals, on the soccer field during a school tournament and when he and his parents find out his grades. Low-angle shots of the hallways of a high school represent the vague feeling of dread this tough little guy feels.



The Netherlands, 2012
HDcam, color, 15 min

Director: Sjoerd Oostrik
Photography: Tim Kerbosch
Screenplay: Sjoerd Oostrik
Editing: Patrick Schonewille
Sound: Lennert Hunfeld
Music: Mihkel Zilmer
Production: Katja Draaijer & Frank Hoeve for BALDR Film
Screening Copy: BALDR Film
Involved TV Channel: VPRO

Sjoerd Oostrik:
Kadiogo, ou l'usine à rêves (2010)
Destiny (2011)

Mookie

Neske Bek

WORLD PREMIERE

Mookie is a happy Antillean-Surinamese boy of nine who wants to be a secret agent someday, and in his imagination he already is. During a lesson on telling time in school, he ponders his day. "I get up at eight... then... the bus picks me up at 8:15... then... then I'm at work at 9... and at 9 a.m. we get the crook... yes." When he isn't busy catching crooks, he plays with other kids on the playground near his house. But sometimes he's not well: Mookie has sickle cell anemia, a chronic disease that can leave him tired and sore. Once, he was so sick that he almost didn't wake up. That time, he had a dream that he has never shared with anyone. With his disarming personality, Mookie invites us into his world, where things are as they are and nothing is too terrible. Where playing is more important than talking, and death is no reason for crying.



The Netherlands, 2012
HDcam, color / b&w, 19 min

Director: Neske Bek
Photography: Wiro Felix
Editing: Albert Markus
Sound: Carla van der Meij, Marjo Postma, Fokke van Saane, Mark Wessner
Production: Joost Seelen for Zuidenwind Filmproductions
Executive Production: Eva Nijsten for Zuidenwind Filmproductions
Screening Copy: Zuidenwind Filmproductions
Involved TV Channel: NCRV
Website: www.mookiethemovie.com

Neske Bek:
Eigen volk (2011)
www.neskebek.nl

IDFAcademy Results



UK, 2012
HDCam, color, 5 min

Director: Andy Glynne
Editing: Andy Glynne
Production: Andy Glynne for Mosaic Films
Screening Copy: Mosaic Films
Involved TV Channel: BBC

Andy Glynne:
Seeking Refuge (2012)
Animated Minds (2003 & 2009)
Blood Matters (2004)
a.o.

Please Don't Let Me Go

Andy Glynne

Twelve-year-old refugee Juliane lives in Great Britain with her mother and is enjoying school. She used to lead a lonely life in Zimbabwe. In voice-over, she talks about her time in an orphanage, where she didn't get enough to eat and was bullied by the other orphans. This film is part of a series of animated documentaries for the BBC entitled *Seeking Refuge*, which was shown in British elementary schools in June 2012 as part of "Refugee Week." In these short, personal stories, young refugees talk about their experiences. Juliane talks about how she was separated from her mother at a very young age – she still doesn't really know why. Back in Zimbabwe, she sometimes thought she didn't have parents at all. We can hear the relief in her voice when she talks about seeing her mother by the side of the road one day, quite by chance. She's still struggling with separation anxiety, but fortunately her school helps her to cope with the nightmares.



The Netherlands, 2012
HDCam, color, 17 min

Director: Anne Kleisen
Photography: Adri Schrover
Editing: Denise Janzée
Sound: Carla van der Meijs
Music: Gertjan Eldering
Production: Sanne Cousijn for Blackframe
Executive Production: Camiel Zwart for Blackframe
World Sales: NPO/RNW Sales
Screening Copy: Blackframe
Involved TV Channel: Boeddhistische Omroep
Website: www.sarahsnachtdefilm.nl

Anne Kleisen:
Long Live the Crisis (2011)
The Beat of Buddha (2011)
Look! (2011)
Leven van de wind (2010)
Play with Enlightenment (2010)
www.annekleisen.nl

Sarah's Night

Sarah's nacht

Anne Kleisen

Sarah is tossing and turning in bed. A little later, she stares out into the darkness. The clock radio reads 2:00, then 3:30, but Sarah still isn't sleeping. In voice-over, she tells us about herself: she's 11 years old, and she and her little brother live with foster parents. Her mom is very sick and hasn't been able to take care of her since she was five. The question now is whether she can stay in her foster home, as a conversation with a family therapist reveals that there are problems: Sarah isn't adapting well to the family. With the exception of the voice-over, the story unfolds visually, as we garner all the information from events and not from interviews. Sarah tells her friends that she misses her mom the most during the arguments. Will she accept that she can never go back to her mother, and will that be the solution to her insomnia?

Sounds for Mazin

Geluiden voor Mazin

Ingrid Kamerling

Something really major is about to change for Mazin. He has been deaf since birth, but soon he's going to get a cochlear implant. If all goes well, he'll be able to recognize all sorts of noises and understand speech. He is very excited about this, even though it's a bit scary. What if the operation doesn't work, like what happened to his classmate Katelin? She only got nauseous from it and wants nothing more to do with CIs. But on the other hand, what if Mazin's operation does work? What will his life be like then? He won't abandon all his deaf friends, will he? *Sounds for Mazin* follows the entire process, from the lead-up to the operation to getting used to hearing with the implant. Special attention is paid to the way in which Mazin perceives sounds, but at the same time, his relationships with his friends and chats with Katelin reveal that the implant will radically change his world in more ways than one.



The Netherlands, 2012
video, color, 15 min

Director: Ingrid Kamerling

Photography: Aage Hollander,
Jefrim Rothuizen

Editing: Albert Markus

Sound: Elena Martin Hidalgo, Jillis
Molenaar, Marc Schmidt

Production: Albert Klein Haneveld
for Hollandse Helden

World Sales: Hollandse Helden

Screening Copy: Hollandse Helden

Involved TV Channel: EO

Ingrid Kamerling:
directing debut

IDFAcademy Results



Taking the Plunge

Het diepe

Michiel Brongers

Swimming lessons are very exciting for most children, especially on the day you go for your certificate. Kaleigh is one of those kids. She's 10 years old and can't swim yet, even though most of her peers can. As well as learning to swim, Kaleigh really wants to have lots of friends. Except for when she's invited to a friend's birthday party where there's a pool, because then she claims to have a bellyache. At least that's better than letting everybody see that she has to wear inflatable armbands in the water. "In my head, everybody says, 'You can't even swim! Ha, ha, ha!'" And Kaleigh thinks that's stupid. There's a special reason why Kaleigh didn't manage to get a certificate. It's got something to do with her father, a bouncer at the Get Down. But this time she's sure it's going to work out. *Taking the Plunge* is a light-hearted children's film shot from the perspective of the child – and sometimes she's even allowed to sit in the director's chair.



The Netherlands, 2012
HDcam, color, 16 min

Director: Michiel Brongers

Photography: Diderik Evers

Screenplay: Michiel Brongers

Editing: Axel Skovdal Roelofs

Sound: Gideon Bijlsma, Tom Bijnen

Music: Tobias Borkert

Production: Niek Koppen & Jan
de Ruiter for Selfmade Films

Executive Production: Anja
Cloosterman for Selfmade Films

World Sales: NPO/RNW Sales

Screening Copy: Selfmade Films

Involved TV Channel: NCRV

Michiel Brongers:
View (2005)
Hair (2007)
DJ Bram (2008)
Dr. Doowop (2008)
Almost Grown (2009)
Blame Omar (2010)





Singapore, 2012
DCP, color, 11 min

Director: Joycelyn Lee
Photography: Joycelyn Lee
Screenplay: Joycelyn Lee
Editing: Joycelyn Lee
Sound: Naveen Ketaan
Production: Teo Chermin
Screening Copy: Teo Chermin

Joycelyn Lee:
The Irony (fiction, 2008)
50 Random Bits (fiction, 2009)
Late Morning (fiction, 2010)
Jab the Relapsed (fiction, 2010)
Mr. Mime (fiction, 2010)
Laughing Eyes (fiction, 2010)
Tape #001 Full Circle (fiction, 2010)

That's Wicked!

Joycelyn Lee

INTERNATIONAL PREMIERE

This playful documentary short opens with the dictionary definition of its title: "Wicked (adj.) – A slang that means 'very,' 'really' or 'great.' Used in sentences like 'That girl is wicked hot,' 'That pizza's wicked awesome,' or 'This documentary film about beatbox is wicked cool.'" Over the course of this 10-minute film, 15-year-old Martin introduces us to the Singaporean beatbox scene. Using only the sounds they create with their mouths, lips, tongues and voices, these kids produce drumbeats, rhythm and musical sounds. Martin and his peers see beatboxing as an art form in its own right and hold competitions that test their rhythmic and creative skills. In this light-hearted documentary, they also take to the streets, where they challenge three older gentlemen to take up the art of beatbox.



Portugal, 2012
HDcam, color, 25 min

Director: Miguel Bretiano, Vasco Crespo, Maria Eça
Photography: Miguel Bretiano
Editing: Vasco Crespo
Music: Rafael André, João Luzio
Production: Miguel Bretiano for OfficeFilmStor3
Executive Production: Maria Eça for OfficeFilmStor3
Screening Copy: OfficeFilmStor3

Miguel Bretiano:
directing debut
Vasco Crespo:
directing debut
Maria Eça:
directing debut

Twelve

Doze

Miguel Bretiano, Vasco Crespo, Maria Eça

INTERNATIONAL PREMIERE

When Lucian moves from Moldavia to Portugal with his parents, it doesn't take long to see that he's different from the other immigrant kids in his class. He learns the language in no time and all but avoids classmates from his home country. His attention is focused on the local surf school. For weeks on end, he's been dropping by to stare out to sea. And then he gets the chance to stand on a surfboard himself. In just three months, Lucian teaches himself how to swim and surf. He gains the respect of the cool, older surfers, and they're happy to lend him their professional boards. His parents are fine with it: "At least it's a sport," and anything is better than stealing or being up to no good. Surfing quickly becomes more than just a hobby for Lucian. Now, catching good waves is what his life is all about. We see him standing on his board, laughing – and falling off the board, still laughing. Even on his birthday, he's hardly interested in the cake. The only things on his mind are waves, water and wind. Even the news that he might have to go back to his home country doesn't sidetrack him from his dreams of the future.

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NON-COMPETITIVE PROGRAMS

Victor Kossakovsky Retrospective

The Russian director Victor Kossakovsky is known for his poetic approach to documentary filmmaking in which the director's personal preoccupations provide insight into larger themes. In honor of his outstanding work, IDFA is presenting a retrospective of his complete oeuvre, from his debut *Belový* up to his most recent film *¡Vivan las Antipodas!*. In addition to the retrospective, IDFA is screening Kossakovsky's Top 10 favorite documentaries.

Personal as well as universal

"Look," Victor Kossakovsky exclaims to his Chilean colleague and friend Carlos Klein in *Where the Condors Fly*, as the two are driving around in the middle of nowhere, scouting for suitable locations for Kossakovsky's *Vivan las antipodas!*. The camera is pointed through the car's windshield at the muddy road, but while musing on beauty, life and human fallibility, Kossakovsky has spotted a man coming through a gate out of the corner of his eye. "Look at that man," says Kossakovsky, and the camera follows his direction: the man, wearing large green boots and a tattered jacket, is clumsily pulling a stroller through the mud.

But Kossakovsky has already set eyes on something else: "Look to the right, now." A mother and daughter walk by holding hands. "This is very good for a documentary, great material," Kossakovsky explains. "But not for my film. Good isn't good enough. I want to make my audience feel bliss. They have to be blissful for two hours. That's what I want." He pauses for a moment. "This is truth. If I were to make a film about this place, I would probably use it. It's beautiful. This is cinema. This is good, for a really good film. But it's not good enough for my film. For my film, something is missing. This is important, this is about life. This is not all there is to be said about life. Life is much more than the truth. I don't know if cinema is able to capture that, but at least I want to try."

The scene speaks volumes about the Russian filmmaker. He sees everything, thinks faster than he can speak in English and has a tendency to lose himself in lyrical exaggerations. He's a hopeless romantic. A typical Russian, one could say.



Where the Condors Fly

Kossakovsky was born on July 19, 1961 in Leningrad, formerly St. Petersburg. On a Wednesday. He made a film about it: called *Wednesday 19.07.1961*. That film starts with a title card explaining the central premise in a few sentences, a method he has used often. "In 1995, Victor Kossakovsky went looking for people born on the same day he was born in St. Petersburg."

A visit to city hall showed that 51 women and 50 men were born on that day. An obsessive search followed. Some had already passed away, or moved, or were unfindable, or uncooperative. All the others – doctors and patients, artists, businessmen, laborers, housewives – appear before Kossakovsky's camera, in the streets, at work or at home. The result is an unorthodox portrait of 34-year-olds with completely different lives, but also of a city, of a life, of one 34-year-old: Victor Kossakovsky.

The filmmaker started his career at Leningrad Documentary Film Studios in the late 1970s, working as an assistant cinematographer, assistant director and editor. He made his first documentary in 1989: *Losev*, a portrait – shot largely in black-and-white – of the elderly philosopher Alexei Fedorovich Losev (1893-1988), of whom Kossakovsky was a great admirer. Losev's ruminations are bookended by two long shots: at the start of the film, sunrise slowly illuminates a graveyard. At the end, there's soil, slowly but surely covering a coffin, heralding the final darkness.

He sees everything, thinks faster than he can speak in English, and has a tendency to lose himself in lyrical exaggerations

The director became famous with *The Belovs*, which won the Joris Ivens Award and the Audience Award at IDFA in 1993. Kossakovsky points his camera at snappy widow Anna Feodorovna Belova and her brother Michail. She works, he drinks, and they fight – viciously and often. The fence needs mending, the potatoes need harvesting, the dog plays with a hedgehog. And every now and then their brothers Vasily and Sergei come by, and they drink even more. That's about it. As is so often the case in Kossakovsky's films, nothing happens but there's a lot going on. Kossakovsky only shot three hours of footage for *The Belovs*, but before he turned on the camera he had already spent three months in that little house with his protagonists.

His subsequent films often have deceptively simple concepts at their core as well. For *Tishe!* (2002), Kossakovsky shot from the window of his first-floor apartment on a busy street in downtown St. Petersburg.

For an entire year, he filmed everything that caught his eye. There was no screenplay. "If I already know what I want to say, why would I do it?" Kossakovsky explained in an interview. "When I'm filming, I don't want to know what I'm going to do. Perhaps I'll turn the camera to the left, perhaps I'll turn it to the right."

Kossakovsky zooms in on puddles, oil slicks, a man waiting for his idling car to warm up, the front door of the apartment complex across the street, a boy waiting for his lover with flowers, a pigeon perching on his windowsill. Roadwork forms a recurrent ritual. At first there's only a small fence marking a hole in the road, but later, enormous excavators, jackhammers, sledgehammers and chainsaws are deployed. But it's all in vain: the hole just gets bigger.

"If I already know what I want to say, why would I do it? Perhaps I'll turn the camera to the left, perhaps I'll turn it to the right."

The director stayed even closer to home for *Svyato* (2005), which shows his two-year-old son watching his own reflection for the first time. The idea came to him 17 years before, when he observed his firstborn son's reaction to his mirror image. He was too late to capture it on film, so for *Svyato*, construction of the intricate contraption used to capture both Svyatoslav and his mirror image with three digital cameras at once began well in advance.



And so we see little Svyatoslav totter around in the hallway with a toy, all blonde hair and blushing cheeks. In the same long take, he walks into his room and encounters a large mirror in the corner. He looks at himself, points, touches his mirror image, hits it with a broomstick and makes funny faces. His big brother and grandfather are filmed as well, and when they leave, Svyato is alone with himself for the first time. Dumbfounded, he starts babbling to his mirror image, before Victor Kossakovsky appears and asks his son whether he likes the way he looks. The boy answers with a resounding "Yes!"

Kossakovsky calls *Svyato* a film about self-awareness and loneliness. Like much of his work, the film is both personal and universal, both lifted directly from reality and staged. Kossakovsky doesn't hide his manipulations. At one point in *Where the Condors Fly*, we watch as a small blue car is turned upside-down and placed at exactly the right location. As a result of this careful planning, this shot of the Balkan Lake in the south of Russia is exquisitely mirrored in a scene showing heavy traffic in Singapore, which is also flipped upside-down. Later, we see Kossakovsky instruct a member of his crew to fill another location with smoke. Real city smoke, he calls it.

Kossakovsky constructs his films; every scene he shoots brings forth ideas for other scenes. And should he need a helicopter to create them, his production team had better produce a helicopter. "When you create something, it should be more than film," Kossakovsky tells his pal Carlos Klein. The director of *Where the Condors Fly* sits Kossakovsky down in front of the camera to speak about his methods and his craft – a serious violation of at least three of the 10 rules on the connections between form, content and message Kossakovsky set forth in an IDFAcademy workshop for young filmmakers in 2006. "Everyone makes films the way you do nowadays. It's not interesting. Everyone who has a camera thinks he can make a film", Kossakovsky complains, somewhat indignantly. "If I were you, I'd open the window and let the wind in, to create some movement... Oh well, it doesn't really matter anyway. If you're filming me because you want me to say something, it's worthless. This is worthless. Cinema should show you something you haven't seen before. (...) That's the difference between you and me: I pull out all the stops, you don't do anything. If that's alright for you, then fine, but it's not good enough for me."

He seems close to sobbing. Victor Kossakovsky is not just a remarkable director, screenwriter, cinematographer and editor – he's also a fantastic actor.

Jan Pieter Ekker

The Belovs

Belovy

Victor Kossakovsky

It is all very uncomplicated. Anna Feodorovna Belova lives in a small village near the source of the Neva River. She is twice a widow and now lives together with her brother Mikhail. Anna does the housekeeping while Mikhail drinks and philosophizes about life. Occasionally, their two other brothers Vasily and Sergei pay them a visit, and the siblings drink a lot of tea, take a Russian steam bath and argue – arguments that get louder by the minute, especially when alcohol comes into play. Sometimes tender and other times harsh, this portrait of Russian village life was the international breakthrough for Victor Kossakovsky and won him both the IDFA Award for Best Feature-Length Documentary and the IDFA Audience Award in 1994. There's little luxury in the Belovs' lives, but there is some happiness, in a sense. They have some cows, a dog is running around, and the potatoes need to be dug up. What can go wrong?



Russia, 1993
35mm, color / b&w, 60 min
Director: Victor Kossakovsky
Photography: Victor Kossakovsky,
 Leon Konovalov
Screenplay: Victor Kossakovsky
Editing: Victor Kossakovsky
Sound: Galina Potselueva
Production: St. Petersburg
 Documentary Film Studio
World Sales: Jane Balfour Services
Screening Copy: Jane Balfour Services

Victor Kossakovsky:
Losev (1989)
The Other Day (1991)
Wednesday 19.07.1961 (1997)
I Loved You (2000)
Tishel (2003)
Svyato (2006)
JVivan las antipodas! (2011)

I Loved You

Ja vas ljubil

Victor Kossakovsky

A poetic trilogy of stories about love and relationships in different stages of life, linked by love songs sung by Ivan Kozlovsky to lyrics by Alexander Pushkin. Each shot in a different format (35mm, 16mm and digital video), the three films work their way backwards through a human lifespan. The first part, *Pavel and Lyalya (Jerusalem Romance)*, which won the IDFA Special Jury Award in 1998, centers on the relationship between Pavel Kogan and his wife Lyalya, both filmmakers. Pavel is on his deathbed in their home in Jerusalem. The only thing he wants now is to return to St. Petersburg, his former hometown, but Lyalya is convinced that this journey would be the death of him. In her mind, every day in Jerusalem is another one she can spend with her husband. The second part, *Sergey and Natasha (Provincial Romance)*, features the wedding day of two young lovers. They have chosen each other despite their skeptical families' misgivings about their union. The unconditional nature of this love is playfully put under scrutiny in the final part, *Kindergarten: Sasha and Katya (First Romance)*. The toddlers in a Russian playgroup may be displaying a striking number of adult traits, and some are even determined to marry, but their infatuations are volatile and playful. In 10 minutes, they could very well be married to someone else.



Germany, Russia, 2000
video, color, 102 min
Director: Victor Kossakovsky
Photography: Victor Kossakovsky,
 Sergei Astachov
Editing: Victor Kossakovsky
Sound: Leonid Lerner
Production: Viola Stephan for Sreda Film
Screening Copy: Freunde der
 Deutsche Kinemathek

Victor Kossakovsky:
Losev (1989)
The Other Day (1991)
Belovy (1992)
Wednesday 19.07.1961 (1997)
Tishel (2003)
Svyato (2006)
JVivan las antipodas! (2011)



Russia, 1989
video, black-and-white, 57 min

Director: Victor Kossakovsky
Photography: Nickolay Fionychev, Victor Kossakovsky, Vladimir Morozov, Georgy Rerberg
Screenplay: Victor Kossakovsky, Yuriy Rostovtsev
Editing: Victor Kossakovsky
Sound: Galina Potcelueva
Production: Vladilen Kyzin & Anatoli Nikiforov for St. Petersburg Documentary Film Studio
World Sales: Jane Balfour Services
Screening Copy: Jane Balfour Services

Victor Kossakovsky:
The Other Day (1991)
Belovy (1992)
Wednesday 19.07.1961 (1997)
I Loved You (2000)
Tishel! (2003)
Svyato (2006)
¡Vivan las antipodas! (2011)

Losev

Victor Kossakovsky

It was one of his mentors who once told Kossakovsky, "There are two types of intelligent people; some say what they know, while others think while they speak, in order to try and say something they did not know yet, something that suggests itself in them."

Victor Kossakovsky took this profundity to heart and became a filmmaker of the second category. He dedicated his documentary debut to the speaker of these words, the Russian philosopher and religious thinker Alexey Fedorovich Losev (1893–1988), who died shortly after the completion of this film. Shot in black-and-white, the film consists of two crucial shots that symbolize silence and night at both ends of the life chain. In the beginning of the film, the rising sun slowly swathes a cemetery in daylight. At the end, the earth covers a coffin bit by bit and heralds the great darkness. In Losev's words, "Divine intentions that lie beyond our reason, that's why we die."



Russia, 1991
video, black-and-white, 10 min

Director: Victor Kossakovsky
Photography: Vladimir Morozov, Nikolay Volkov
Editing: Victor Kossakovsky
Sound: Alexander Dudarev
Production: St. Petersburg Documentary Film Studio
Screening Copy: Victor Kossakovsky

Victor Kossakovsky:
Losev (1989)
Belovy (1992)
Wednesday 19.07.1961 (1997)
I Loved You (2000)
Tishel! (2003)
Svyato (2006)
¡Vivan las antipodas! (2011)

The Other Day

Victor Kossakovsky

Viktor Kossakovsky literally found the subject of his second film in the streets. On the day that Leningrad changed its name back to Saint Petersburg in 1991, he stumbled upon a dead body somewhere in the streets of his hometown. When he called the police, they said they would come as soon as possible, but the body was still there several hours later. According to one bystander, it had already been there for several days. So Kossakovsky got his camera and started filming. His images – of the body, but also of passersby and children playing and an abandoned bathtub as an absurd background detail – are sober and avoid any sensationalism, as does the minimalist soundtrack. Kossakovsky is attentive to the way the light shines on the façades of the surrounding buildings, and how life goes on around this death. It gives the unfathomable banality of a tiny event the depth of a grand and absurd drama.

Svyato

Victor Kossakovsky

Svyato opens with a quotation from an old legend: "But then everything changed on the day that man first saw his own reflection." In Russian, "svyato" means both "happy, clear and joyful" as well as "considered holy." But *Svyato* is also the short form of Svyatoslav and the nickname of Victor Kossakovsky's son. The director, whose films often feature mirror images, covered every mirror in his house starting on the day *Svyato* was born. Now his son is two years old, and he will see his own reflection for the first time in his life. *Svyato* and his mirror image are recorded by three HD cameras; according to the director, the result is a film about "self-cognition and loneliness." *Svyato* was the first part in a planned trilogy with the working title "Palindrome". Although the rest of the trilogy has not yet come to fruition, *Svyato* can be seen as a study for Kossakovsky's most recent film, *JVivan las Antipodas!*, in which he deploys his playful approach to mirror images on a global scale.



Russia, 2005
video, color, 45 min

Director: Victor Kossakovsky
Photography: Victor Kossakovsky
Screenplay: Victor Kossakovsky,
Tatiana Stepanova
Editing: Victor Kossakovsky
Sound: Alexander Dudarev
Music: Alexander Popov
Production: Victor Kossakovsky for
Kossakovsky Film Production
World Sales: Jane Balfour Services
Distribution for the Benelux: IDFA Fund
Screening Copy: Jane Balfour Services

Victor Kossakovsky:
Losev (1989)
The Other Day (1991)
Belovy (1992)
Wednesday 19.07.1961 (1997)
I Loved You (2000)
Tishe! (2003)
JVivan las Antipodas! (2011)

idfa fund



Russia, 2002
video, color / b&w, 80 min

Director: Victor Kossakovsky
Photography: Victor Kossakovsky
Editing: Victor Kossakovsky
Sound: Alexander Dudarev, Ivan
Gusakov, Victor Kossakovsky
Music: Alexander Popov
Production: Victor Kossakovsky for
Kossakovsky Film Production
World Sales: Jane Balfour Services
Distribution for the Benelux: IDFA Fund
Screening Copy: Jane Balfour Services

Victor Kossakovsky:
Losev (1989)
The Other Day (1991)
Belovy (1992)
Wednesday 19.07.1961 (1997)
I Loved You (2000)
Svyato (2006)
JVivan las Antipodas! (2011)

idfa fund

Tishe!

Hush!

Victor Kossakovsky

Director Victor Kossakovsky describes this film as "a comedy." *Tishe!* was inspired by both the first picture in the history of photography, *View from the Window at Le Gras* (1826–1827) by Nicéphore Niépce, and the short story *Des Vettters Eckfenster* (*My Cousin's Corner Window*, 1822) by E. T. A. Hoffmann. The latter tells the story of a paralyzed man whose sole contact with the outside world is the view from his window. Kossakovsky made what he calls an "accidental" film: "We don't normally look at things that are right in front of us. This is in a way an example of what can evolve right in front of your eyes if you care to look." From his apartment window, he filmed a St. Petersburg street over the course of a year, during endless roadwork in preparation for the city's 300th anniversary celebration in 2003. Time and again, the street is ripped open and repaved. The film shows each repair from the same point of view, but with different lenses, at various times of day and in varying styles – realistic, surreal, abstract. "*Tishe*," which is Russian for "Hush," is the only word spoken in the film.



¡Vivan las antipodas!

Victor Kossakovsky

Where would you end up if you were to dig a tunnel straight down from one side of the world to the other? This question has aroused the fantasy of many writers, children and now documentary filmmaker Victor Kossakovsky. He didn't just fantasize about it, but really went on a journey (albeit not through the earth) to film four pairs of antipodes: Argentina and China, Spain and New Zealand, Hawaii and Botswana, and Russia and Chile. There is no narrative to provide direction – instead, Kossakovsky lets us wander around the world while the music tells us where we are. In contrast to his earlier work, *¡Vivan las Antipodas!* is a grander cinematic portrait in which the landscape plays a more important role than the people in it. But the director's signature style is recognizable in the details. We meet two bridge keepers in Argentina who devotedly go about their business. They enjoy the sun and discuss what the weather will be like next week on the basis of how a frog is croaking. Kossakovsky is playful with both his camera work and the editing. Sometimes he quite literally films the world upside down, or zooms out until the curvature of the earth bends the frame.

**Germany, The Netherlands,
Argentina, Chile, 2011
DCP, color, 104 min**

Director: Victor Kossakovsky
Photography/Editing: Victor Kossakovsky
Sound: Guido Beremblum
Music: Alexander Popov
Production: Heino Deckert for maja.de. filmproduktionen GmbH
Co-Production: Lemming Film, Producciones Aplapac, Gema Films
World Sales/Screening copy: Deckert Distribution GmbH
Distribution for the Netherlands: Cinema Delicatessen
Involved TV Channels: VPRO, ZDF, ARTE, ARD, xWDR, NHK

Victor Kossakovsky:

Losev (1989)
The Other Day (1991)
Belov (1992)
Wednesday 19.07.1961 (1997)
I Loved You (2000)
Tishel! (2003)
Svyato (2006)

Pitched at the Forum 2007

idfa fund



**UK, Finland, Germany, Russia, 1997
35mm, color, 93 min**

Director: Victor Kossakovsky
Photography: Victor Kossakovsky
Screenplay: Victor Kossakovsky
Editing: Victor Kossakovsky
Sound: Leonid Lerner
Music: Alexander Popov
Production: Viola Stephan for Sreda Film
Screening Copy: Freunde der Deutsche Kinemathek

Victor Kossakovsky:

Losev (1989)
The Other Day (1991)
Belov (1992)
I Loved You (2000)
Tishel! (2003)
Svyato (2006)
¡Vivan las antipodas! (2011)

Wednesday 19.07.1961

Sreda 19.07.1961

Victor Kossakovsky

The starting point of *Wednesday 19.07.1961* is rather bizarre. For an entire year, Victor Kossakovsky searched for inhabitants of St. Petersburg who were born on Wednesday, July 19, 1961, his own birthday, in former Leningrad. His quest, which grew more and more obsessive along the way, garnered some significant results: 51 women and 50 men fit the profile. Over the course of time, a few of these 101 people had died, while others had moved to another city or abroad. But in 1995, Kossakovsky managed to capture all 70 remaining residents on film, in the street, at work or simply at home. He spends time among doctors and patients, entertainers and businessmen, construction workers and homeless people. In his unorthodox style, Kossakovsky has produced a beautiful portrait of thirtysomethings in St. Petersburg.



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NON-COMPETITIVE PROGRAMS

Victor Kossakovsky's Top 10

Known for his poetic approach to documentary filmmaking, the Russian director Victor Kossakovsky, has carefully chosen his Top 10 favorite documentaries, including the classic *The Man with the Movie Camera* (Dziga Vertov, 1929), Alexander Sokurov's groundbreaking *Spiritual Voices* (1995) and Leonard Retel Helmrich's recent *Position Among the Stars*, which won the VPRO IDFA Award for Best Feature-Length Documentary in 2010.

Films that cannot be put into words

Victor Kossakovsky discusses the motivations behind his selection for this year's IDFA Top 10, 10 films that form the alphabet of his cinematic language.

Cinema is still quite a young form of art in comparison to, for example, literature or music. Therefore, perhaps there is no one absolutely perfect film yet, no one absolutely great filmmaker. When I watch the films of my favorite director, Andrei Tarkovsky, I always miss the humor and humanity of Charlie Chaplin. But when I see Chaplin's films, I miss Tarkovsky's cinematic language and artful philosophy. The same is true for the documentary. There is no one documentary that has changed my personal (not professional) life, as Dostoevsky did for me with *The Brothers Karamazov*, for example. You may say this is not necessary. And you are right, of course. Still, I would like to see such a film and to know such a filmmaker!

But maybe if you watch these 10 films together, you can see one huge and almost great movie. Or to say this differently: if you collect all the elements of film language that can be found in these films, then you get an almost perfect film alphabet! I won't say it is a perfect alphabet for all filmmakers. Maybe those elements are only a part of all film language. But this alphabet is almost perfect for me.

I will not take time here to count all the symbols of this alphabet that you can find in these 10 films, since people who come to IDFA are not necessarily film students and I am not their teacher. After all, everyone here has his own rules for making cinema. I will just tell you a few of the reasons why I have chosen these films, from the hundreds of others that I like.

As cinema is still quite a young form of art, perhaps there is no one absolutely perfect film yet, no one absolutely great filmmaker

First of all, they show the "Noble Nature of Cinema." They respect the image and start with an image as the basis of cinema. They respect the people who are filmed. They respect their audience by presenting them with a film that has been put together professionally. Together, these films show how cinema was born, what its basic elements are and where it can go next – always with a memory of these basic principles. In different moments of my professional life, more than other films I love, these 10 incited me to stand up and try to make something beautiful.



In the end, you cannot explain these films in words – you need to see them. They all employ great camera work and would not have been great had the camera work been different. Therefore, together with the names of their directors I will remind you of the names of their cinematographers. Sometimes this is the same person, and sometimes there are other great people behind the camera. But their camera work is the real proof that documentary is not just a kind of journalism, but first and foremost a form of art. These films were made by people with great knowledge, but first and foremost great talents you must see. The films go to the brain of the audience, but first and foremost to their heart.

Chronologically, the first and last films of the selection – *Man with a Movie Camera* by Dziga Vertov and cameraman Mikhail Kaufman and *Position Among the Stars* by director and cameraman Leonard Retel Helmrich – were made more than 80 years apart. But I do believe that it would be great for all young filmmakers to watch these two films every morning with breakfast, so that they are reminded how much creativity is needed to make every single shot.

*In different moments of my professional life,
more than other films I love, these 10 incited me to
stand up and try to make something beautiful*

Young filmmakers very often say that they have no money for a good camera to make a great film. But look what was made almost 85 years ago with a very elementary camera. Look how much each and every shot can say without any words. Or look at what Leonard Helmrich had made! He doesn't have a big budget, but he has a brilliant mind and a rich imagination. He uses a very cheap camera, but his films look great because of the unique way he moves it.

Man of Aran by Robert Flaherty, *Seasons of the Year* by director and genius editor Artavazd Peleshian and cameraman Mikhail Vartanov, *Workingman's Death* by Michael Glawogger and cinematographer Wolfgang Thaler – these three films were also made in very different eras of cinema history, but once again they all show the power an image can have. Films are just powerful visual art, and these films were made for the big screen. Look at how nature is used in these films, how the filmmakers use the environment to show the importance of their characters.

Look at the Face by Pavel Kogan and cameraman Peter Mostovoy and *A Tram Goes Through the City* by director Ludmila Stanukinas and

cinematographer Yuri Zanin, two films made by my teachers, are for me ideal symbols of the natural source of the cinema. Cinema is actually the most natural art form. It is an antipode of music, the most abstract form of art. We never know how a composer finds his music, where it comes from. But it is very easy to explain where cinema comes from, especially documentary. You just need to use your eyes and ears, which we – people – all do naturally. It is so natural to look around, to feel and then to remember and analyze it, and this is the same as shooting and then editing.

Our Mama Is a Hero by Nickolay Obuchovich and cinematographer Alexander Yakubovsky shows us how to find the right distance between the camera and a character. One step too close and you will invade the personal space of your character. One step too far away and you lose the connection. This is the same as in painting, where the artist must start by choosing the format for his image. The size of the painting is what makes it unique.

Ten Minutes Older by Herz Frank and cameraman Juris Podnieks is a film made by a prophet of the cinema. Frank made films on such lofty subjects that many filmmakers are still trying to copy them. His films become better and better with the passing of time, just like a good wine or a great woman. In a Hollywood film, the average shot these days lasts about six seconds. Frank and Podnieks made a 10-minute shot.

Spiritual Voices by director Alexander Sokurov, cinematographers Alexander Burov and Alexey Fedorov and soundman Sergey Moshkov is the best example of the seriousness of filmmaking and the responsibility of our job. It is six hours long, but – just once in your life – you will be on the border between two countries, between two worlds, and you will never forget it, you will never forget the faces of those young soldiers. I could easily have filled a Top 10 just with Sokurov's films. He is the scientist of cinema. In each of his films there is something you have never seen before, there is always a new symbol of the cinematic alphabet. I believe that there is no one more made for film language than he – he is an encyclopedia of film language.

My dear colleagues, please do not forget that we are not the first to be making films! Rerberg and Urusevsky, Tarkovsky and Flaherty all came before us – cinema is already over a hundred years old! So I urge you, keep up the traditions of the Noble Art! And at the very least, ladies and gentlemen, please, keep your lenses clean!

Look at Her Face

Pavel Kogan

It was supposed to reveal the calm with which visitors to the Hermitage, the famous museum in St. Petersburg (still known as Leningrad when this film was made), contemplate great works of art. Filmed with a hidden camera, this documentary couldn't be further from that original goal. What we have here is an intense study of observation, contemplation and spiritual rapture, for the glances that the primarily Russian museumgoers cast upon Leonardo Da Vinci's famous painting *Madonna and Child* are seldom indifferent. On the contrary, these people observe with total concentration, consumed by curiosity, interest, wonder and emotion. They seem well aware of the greatness of Da Vinci's work, the perfect balance between rational and emotional. *Look at Her Face* is an especially ingenious game – the audience of the film observes another audience, reflecting upon their reflections and feeling their emotions. In voice-over, the guides place the painting in the tradition of the Renaissance, though they all clearly have their own interpretation of the work. The faces of the museumgoers reveal that it is not altogether different for them. In this manner, everyone develops his or her own vision of Da Vinci's *Madonna and Child*. And the Soviet director Pavel Kogan does not film his subjects as a united multitude, which was the documentary norm in Soviet times, but as the independently thinking individuals they really are.



Russia, 1968
video, black-and-white, 11 min

Director: Pavel Kogan
Photography: Pyotr Mostovoy
Screenplay: Sergey Solovyev
Editing: Taisa Yanson
Music: Valery Arzumanov
Screening Copy: Ludmila Stanukinas

Pavel Kogan:
The Military Band (1968)
City under Siege (1969)
The Flight (1972)
The Secret Order (1981)
Summer Will Soon Be There (1987)
Give Us this Day Our Daily Bread (1988)
Revolt in Sobibor (1989)
a.o.
Pavel Kogan & Pyotr Mostovoy:
The House Is Built (fiction, 1978)

Man of Aran

Robert Flaherty

A dramatized documentary about the tough life of fishermen on the Aran Islands, located opposite Galway off the west coast of Ireland. Legendary documentary filmmaker Robert Flaherty and his crew stayed on these three islands for almost two years in the early 1930s to shoot *Man of Aran*, which was praised for its exquisite camerawork. Using special lenses, Flaherty stood on the cliffs and captured the perilous maneuvers of the small fishing boats navigating the massive waves off the coast. The sound was added afterwards, and the fishermen's shouts, which get lost in the howling wind, work as an added sound effect. As he did in *Nanook of the North*, Flaherty manipulated life for his film. For example, the islanders had not hunted basking sharks for decades, but the director asked them to recommence, resulting in one of the most impressive long sequences in the film.



UK, 1934
DCP, black-and-white, 77 min

Director: Robert Flaherty
Photography: Robert Flaherty
Editing: John Monck
Music: John Greenwood
Production: Michael Balcon
World Sales: Park Circus Limited
Screening Copy: Park Circus Limited

Robert Flaherty:
Nanook of the North (1922)
Moana (1926)
Elephant Boy (1937)
The Land (1942)
Louisiana Story (1948)
The Titan: Story of Michelangelo (1950)
a.o.



Russia, 1929
35mm, black-and-white, 65 min

Director: Dziga Vertov
Photography: Mikhail Kaufman
Editing: Yelizateva Svilova, Dziga Vertov
Production: VUFKU
Screening Copy: EYE Film Institute

Dziga Vertov:
Cinema Week (fiction 1919),
Anniversary of the Revolution (1919),
The Battle of Tsaritsyne (fiction 1920),
Trial of the Socialist-Revolutionary
Party (fiction 1922), History of the
Civil War (1922), Soviet Toys (1924),
Cinema Eye (1924), Kino Pravda
(1925), A Sixth of the World (1926),
Forward, Soviet! (1926), The Eleventh
Year (1928), Enthusiasm (1931), Three
Songs About Lenin (1934), Memories
of Sergo Ordzhonikidze (1937),
Lullaby (1937), Three Heroines (1938),
Kazakhstan for the Front! (fiction
1942), In the Mountains of Ala-Tau
(fiction 1944), News of the Day (1954),
a.o.

Man with a Movie Camera

Chelovyek s kinoaparatom

Dziga Vertov

The ultimate documentary by the progressive filmmaker Dziga Vertov dramatizes the cameraman's role in society. Vertov presents a kaleidoscopic image of city life in the Soviet Union of the 1920s. By performing unthinkable feats, Vertov shoots the daily experiences of the city's inhabitants. He rides along with cars and trains, lies on busy thoroughfares and railways and climbs towers and bridges. Meanwhile, the camera is running and its glass eye is capturing it all. Time and again, Vertov mixes the event in front of the lens with the process of recording it. The camera shoots a passerby who reacts to the camera, and the viewer sees the passerby looking at his own reflection in the lens. Vertov goes even further by bringing the action to a stop. Then, the still images appear to be part of a filmstrip in the hands of the editor, who is cutting it into the right place in the film. Vertov goes on playing cinematic tricks to surprise his audience, and at the end of the film he even makes the camera bow to receive the well-deserved applause.



Russia, 1979
video, color / b&w, 46 min

Director: Nikolai Obukhovich
Photography: Jakubowskij
Screenplay: Mamedow
Production: Leningrad
Documentary Film Studio
World Sales: Lenfilm
Screening Copy: Lenfilm

Nikolai Obukhovich:
From a Family Album (1985)
Dialogues (1986)
Gold Record (1987)
The Fourth Dream of
Anna Adreyevna (1988)
Black Square (1988)
Limited Life (1988)
Somn Belykh Knyazhen (1992)
a.o.

Our Mama Is a Hero

Mascha Mama – Geroj!

Nikolai Obukhovich

At the time of release, this Russian cinema classic was presented by first-time filmmaker Nikolai Obukhovich as the portrait of a heroine of the socialist labor movement, weaver Yekaterina Golubeva. The authorities were unconcerned at the prospect of another film about a socialist labor icon, someone whose portraits graced the streets of her hometown of Ivanovo. But Obukhovich gave his documentary a completely different twist. He revealed that Golubeva's family had to pay a high price for her newfound fame. Obukhovich showed a child deprived of motherly care and a father forced to fill in for her. Yes, she had suddenly become an important person – there was even a statue made of her – but she also lost the most important things in her life: a sense of family, love and her role as a mother. When the Soviet authorities saw the documentary, they realized they had misjudged Obukhovich. *Our Mama Is a Hero* remained banned until the fall of the Soviet Union.

Position Among the Stars

Stand van de sterren

Leonard Retel Helmrich

The concluding part of Leonard Retel Helmrich's trilogy on Indonesia, which follows the Christian-Islamic Sjamsuddin family. Here, as in part one *The Eye of the Day* (2002) and part two *Shape of the Moon* (2004), Helmrich uses the single shot cinema technique he developed, whose characteristic style – with long, uninterrupted shots devoid of interviews or commentary – is closely related to cinema vérité and direct cinema. The camera's broad, intuitive movements are distinctive for these films: it is a fly in the air rather than a fly on the wall, roving among the various family members, including resolute grandmother Rumidjah, her son Bakti and her granddaughter Tari. No one seems in the least disturbed by the filmmakers – not even the rats and cockroaches. The occasionally funny and moving everyday ups and downs of the Sjamsuddin family serve as an indirect channel for a portrait of modern Indonesia, with all its contrasts between urban and rural, wealth and poverty, and religion and globalization. In this country where religious leaders preach the adoption of Islamic law, Rumidjah and Bakti hope that Tari will be the first in the family to go to college, while Tari herself displays all the familiar characteristics of a rebellious teenager: her primary interests are shopping and boys.



The Netherlands, 2010
HDcam, color, 109 min

Director: Leonard Retel Helmrich
Photography: Leonard Retel Helmrich, Ismail (Ezther) Fahmi Lubish
Screenplay: Hetty Naaijkens-Retel Helmrich, Leonard Retel Helmrich
Editing: Jasper Naaijkens
Sound: Ismail (Ezther) Fahmi Lubish
Music: Fahmy Al-Attas, Danang Faturahman
Production: Hetty Naaijkens-Retel Helmrich for Scarabeefilms
World Sales: Films Transit International Inc.
Distribution for the Netherlands/
Screening Copy: Cinema Delicatessen
Involved TV Channel: Human

Leonard Retel Helmrich:
Dag mijn klas, ik mis jullie allemaal (1988), Het Phoenix mysterie (fiction, 1990), Moving Objects (1991), Jemand auf der Treppe (1994), Art Non-Blok (1996), Als een vloedlijn (1999), The Body of Indonesian Conscience (2000), The Eye of the Day (2001), Flight from Heaven (2003), Shape of the Moon (2004), Aladi (2006), Promised Paradise (2006), Jadwiga's laatste reis (2006), a.o.

Pitched at the Forum 2007



Seasons of the Year

Vremena Goda

Artavazd Pelechian

It begins with the spring thaw, and the swirling water of a wildly flowing river. Shadows struggle with all their might against the water so as not to be swallowed up. Then we see protracted clouds, quickly making their way over the Armenian mountains. In his final collaboration with cinematographer Mikhail Vartanov, Artavazd Pelechian films an isolated farming community in its relentless fight against the elements. The farmers herd sheep and work their land all year long. In the spring, they climb into the mountains with their herds, and at the end of the summer they harvest the hay, which falls down in a dusty avalanche of hay bales. In the winter, they make their way through the snow, sheep in tow. These farmers are practicing the art of survival, which also becomes evident in the sparse title cards: "He begins to grow sleepy," and under the pouring rain, "Do you think that it's better anywhere else?" This is humanity, trapped in a brutish, but also beautiful reality. With a melodic rhythm of camera, editing and bittersweet classical music, Pelechian and Vartanov raise their film to the level of a true symphony – the symphony of our existence.



Armenia, 1975
35mm, black-and-white, 29 min

Director: Artavazd Pelechian
Photography: Mikhail Vartanov
Screenplay: Artavazd Pelechian
Music: Tigran Mansuryan
Production: Yerevan Film Studio
World Sales: Films sans Frontières
Screening Copy: Films sans Frontières

Artavazd Pelechian:
Mountain Vigil (1964)
Earth of People (1966)
Beginning (1967)
We (1969)
Inhabitants (1970)
Our Century (1983)
Life (1993)
End (1994)
a.o.



Russia, 1995
video, color, 328 min

Director: Alexander Sokurov
Photography: Aleksandr Burov, Aleksei Fyodorov
Screenplay: Alexander Sokurov
Editing: Leda Semyonova
Sound: Sergei Moshkov
Music: Gustav Mahler
Production: Severny Fond
World Sales: Doc & Film International
Screening Copy: Doc & Film International

Alexander Sokurov:
Maria (Peasant Elegy) (1978-1988),
Sonata for Hitler (1979-1989),
Petersburg Elegy (1990), Soviet Elegy (1990), Dream (1995), Moloch (fiction, 1999), Dolce... (1999), Elegy of a Voyage (2001), Russian Ark (2002), The St. Petersburg Diary: Mozart. Requiem (2004), The Sun (fiction, 2005), Elegy of a Life (2006), Aleksandra (fiction, 2007), Blockade Book (2009), Faust (fiction, 2011), a.o.

Spiritual Voices

Alexander Sokurov

From 1994 to 1995, Alexander Sokurov spent several months “embedded” with the 11th Frontier Post of the Russian Army’s Moscow Border Detachment, which at the time was guarding the Tajik-Afghan border against incursions by Taliban fighters. The result is this five-part, five-hour film that evocatively shows the soldiers’ lives in this desolate environment. The political-military situation never becomes clear, and the soldiers remain anonymous. The faceless enemy is never far away. The camera records units on patrol in the rugged mountains, the dust and dirt. The troops’ daily routine consists of military formalities and domestic chores: preparing tasteless-looking meals and defusing landmines. Don’t expect tales of heroism or exciting combat footage, nor intrigues between the soldiers and their officers. If weapons have to be used, the camera remains safely behind the line, a microphone recording the sounds of battle from a safe distance. Nor is there a narrative structure – this film is all about aesthetic expression. Guarding the border turns out to be deathly boring, but with danger constantly looming in the background. The general feeling could be said to be one of hopelessness. In the words of one Russian border guard, “NATO soldiers would have killed themselves long ago.”



Latvia, 1987
35mm, black-and-white, 10 min

Director: Herz Frank
Photography: Juris Podniek
Screenplay: Herz Frank
Sound: Alfrēds Visnēvskis
Music: Udgards Gedrāvīcūs
Production: Riga Film Studio
Screening Copy: National Film Center of Latvia

Herz Frank:
Salty Bread (1964)
Restricted Area (1975)
The Last Celebration (1980)
Once Upon a Time there Lived Seven Simeons (1989)
The Song of Songs (1989)
Flashback (2002)
Dear Juliet (2004)
Aufenthalt Germania (2004)
a.o.

Ten Minutes Older

Herz Frank

The title refers to the length of this cinematic experiment about the power of exaltation, but also to the toddlers and preschoolers appearing before the camera. Ten minutes of their lives go by while they watch a puppet show, of which director Herz Frank shows us nothing at all. All we see are the concentrated expressions of the little kids. The director captures every movement of their mouths and eyes in detail. The emotions behind those expressions change at a quick tempo and cannot be fathomed just like that. Boredom? Excitement? Sadness? Joy? Even a smile can just as easily be a sign of relief or humor. Just as the kids watch the show, in silence and filmed in sober black-and-white, Frank lets us watch them and just as they are touched by what they see, we also attempt to understand what is going on with them. Does the performance change their lives or leave scars on their delicate souls? Art serves as a mirror for humanity, and apparently this begins when we are very little. But seldom does this reflection reveal ourselves, intensely thrilled through art.

The Tram Runs through the City

Ludmila Stanukinas

Moving along from street to street, the tram gains speed, brakes, stops and lets passengers out and on. They make for a seat or stay on their feet, leaning against the doors or hanging from the handles above. Then the tram gets underway, off to the next stop. The down-to-earth driver talks about her job and her life in St. Petersburg (still known as Leningrad when the film was made), the second biggest city in Russia. As she drives, she is filmed from above so we get to look her in the eye. The expressions of her passengers are also captured as they peer out the window, look at one another, read the paper, daydream or just stare off into space. This is all about observing and being observed, a game that Russian documentarian Lyudmila Stanukinas loves to play. She intercuts the microcosm of the tram with telling observations from outside: a statue filmed through the trees, and the rippling water of the Neva River, the bubbling heart of the city. Stanukinas develops a Russian variation on direct cinema, combining it with the visual poetry of city symphonies from the 1930s, made by countrymen such as Dziga Vertov. Though this is the Soviet Union of the 1970s, communism seems far away for the moment. For now, it's all about the day-to-day goings on in the tram.



Russia, 1973
video, black-and-white, 23 min

Director: Ludmila Stanukinas

Photography: Yuri Zanin

Screenplay: Maya Merkel

Editing: Taisa Yanson

Sound: Nina Zinin

Music: Valery Arzumanov, Alexander Kneifel

Screening Copy: Ludmila Stanukinas

Ludmila Stanukinas:
Conducted by Yuri Temirkanov (1974)
Vadik Repin (1984)
Doubt. A Memory of my Father.
Fyodor Shalyapin (1987)
a.o.



Germany, Austria, 2005
DCP, color, 118 min

Director: Michael Glawogger

Photography: Wolfgang Thaler

Editing: Ilse Buchelt, Monika Willi

Music: John Zorn

Production: Pepe Danquart for Quinte Film, Erich Lackner for Lotus Film GmbH, Mirjam Quinte for Quinte Film

World Sales: Paul Thiltges Distributions

Screening Copy: Paul Thiltges Distributions

Involved TV Channels: ORF, ARTE

Michael Glawogger:
War in Vienna (1989), Megacities (1998), France, Here We Come! (1999), State of the Nation (2002), Whores' Glory (2011), a.o.

www.glawogger.com

Awards: Best Documentary Film Golden Apricot Yerevan International Film Festival, FIPRESCI Prize International Leipzig Festival for Documentary and Animated Film, Special Jury Award Gijón International Film Festival, Grierson Award British Film Institute, a.o.

Workingman's Death

Michael Glawogger

This is the second part of Glawogger's widely praised trilogy on globalization, which started with *Megacities* in 1998 and was completed last year with *Whores' Glory*, which won the Special Jury Prize at the Venice Film Festival. The film's five enthralling chapters trace tough lives based on hard physical labor. The restrained soundtrack often consists of little more than magical-mechanical percussive sounds. Terror, togetherness and the mainstay of religion are the recurring themes in the workers' stories about their jobs. The first chapter "Heroes" shows mineworkers lying on their backs as they hack away in the bankrupt coalmines of the Donets Basin in Ukraine. The drudgery of their existence contrasts starkly with 1930s archive footage of model Soviet worker Alexei Stakhanov. In "Ghosts," tawny men carry baskets containing up to 115 kilos of solidified ore out of a steaming sulfur mine in Ijen, Indonesia, passing photo-snapping tourists as they go. In "Lions," butchers cut the throats of cows and goats in an open-air abattoir in Port Harcourt, Nigeria. In "Brothers," steelworkers risk their lives on the beach of Gadani, Pakistan, where they dismantle scrapped ships. And in "The Future," steelworkers in Liaoning, China wonder aloud how long their trade can survive in the face of advancing technology. The concluding epilogue shows children in Duisburg, Germany playing in a theme park that was once a steel factory.

NON-COMPETITIVE PROGRAMS

25 Years Highlights of the Lowlands

As part of the celebrations to mark 25 years of IDFA, 15 Dutch documentaries that have previously screened at the festival have been selected for this program. One of these, Leonard Retel Helmrich's *Position Among the Stars*, is also screening as part of Victor Kossakovsky's Top 10. The program includes IDFA award-winners, renowned home-grown titles that caused an international stir, and productions by big-name documentary filmmakers from the Netherlands. This program is supported by Dioraphte.

Crossing Boundaries

It has often been said lately that the Netherlands has turned its gaze inwards. Supposedly, we've become scared and have hidden behind the dunes, squandering our reputation for international involvement. But this program of highlights from 25 years of Dutch documentaries paints another picture. These filmmakers constantly cross borders of all kinds. Wearing blinders? No way.

International boundaries. Documentary crews travel across Europe and America, Asia and Africa. Even when the director puts himself center stage, there's still an international outlook. See Johan van der Keulen, who travels through Bhutan, Burkina Faso and Brazil after he finds out he's terminally ill. See Fatima Jebli Ouazzani, who compares Dutch and Moroccan culture in *In My Father's House*.

Some filmmakers create portraits of a country through its working-class citizens (Heddy Honigmann's *Metal and Melancholy*, Leonard Retel Helmrich's *Position Among the Stars*) or a solitary artist (*Boris Ryzhy* by Aliona van der Horst). Others opt for political subjects. One could even see a connection between *Procedure 769 – The Witnesses to an Execution* by Jaap van Hoewijk, about the death penalty in the United States, and Niek Koppen's *The Hunt*, which looks at fox hunting in Britain. Both show a different way of dealing with the boundaries between life and death than Dutch filmmakers and their audiences are used to.

Some filmmakers take the documentary maker's traditional role of independently capturing reality, while others cross that boundary

Professional boundaries. Hoewijk and Koppen are activists in the sense that they uncover, analyze and present sensitive information, assuming the documentary maker's traditional role of independently capturing reality, while others cross that boundary. See Jos de Putter, who accompanied the dance troupe at the heart of his *The Damned and the Sacred* on tour when they performed in the Netherlands. See Ilse and Femke van Velzen, whose *Weapon of War* is part of a much larger initiative that works to change the lives of victims and perpetrators in Congo through meetings and screenings of the film.

Ethical boundaries. Renzo Martens also went to Congo to make an activist documentary: *Episode 3 – "Enjoy Poverty."* But where the Van Velzen sisters became aid workers themselves, Martens criticizes the "relief industry." Along the way, he crosses boundaries of all sorts – national, political, but also ethical, by exploiting uncomprehending

poor people and hungry children for his polemical constructs. But those audience members who denounce Martens's antics are soon made to feel like hypocrites. Don't we all exploit the world's poorest to our own betterment, only to abandon them? Martens crosses boundaries to show us how we do the same thing, and in doing so gives us an endless source for discussion.

Boundaries of staging. Despite Martens's polemical stance, the biggest scandal in Dutch documentary over the last few years concerns style rather than substance. When critics discovered that the taxi driver who is the subject of Hany Abu-Assad's *Ford Transit* was played by an actor, they were up in arms. Outraged, broadcasters such as VPRO and the BBC denounced the film: a border had been crossed. One could say it's fitting, as the film deals with the difficulty of crossing another border: the one between Israel and the Palestinian territories. The outrage sparked a broader discussion about staging in the documentary genre. Other filmmakers were condemned as well, including John Appel. He had asked singer André Hazes, the subject of his film *André Hazes – She Believes in Me*, to reenact the purchase of his car for the camera. The discussion separated the moderate from the orthodox, with the principles of reporting clashing with artistic license.

Boundaries of documentary. And so we come to the boundaries surrounding IDFA, which are broken by films every year: the boundaries of the documentary genre. This ever-present discussion is visible in this program as well; Dutch documentary makers question their medium as much as they are critical of their subjects. How do they do this? By showing that poverty can be a moneymaker (*Episode 3*), which also applies to the film itself – and for IDFA. By showing that documentaries don't necessarily find their origins in a solid subject. Some filmmakers simply feel the urge to create – as Johan van der Keulen put it, "If I can't create images, I'll be dead" (*The Long Holiday*). By showing that the firsthand accounts that witnesses provide, the foundation beneath many a documentary, are by definition unreliable (*Procedure 769*). Or by showing, as the acted, staged and manipulative anti-documentary *The Sea That Thinks* does, that you can't even trust your own eyes – so what's left? If nothing else, at least there's the festival's prestigious award, which this film took home in 2000.

Kees Driessen



The Netherlands, 1999
video, color, 88 min

Director: John Appel
Photography: Erik van Empel
Screenplay: Jan Elander, Michael Peterson
Editing: Teun Pfeil
Sound: Alex Booy, Hugo Helmond
Production: Frank van den Engel
for Zeppers Film & TV
Screening Copy: Zeppers Film & TV
Involved TV Channel: NPS

John Appel:
Radio Daniëlle (1987)
Johnny Meijer (1993)
Vredenhof (1997)
Little Lithuania (1997)
Trench of Death (1999)
The Promised Land (2000)
Senegal Surplus (2003)
The Last Victory (2003)
Holland in Speeches (2004)
There Goes My Heart (2005)
The Last Honour (2005)
Trainer (2007)
The Player (2009)
Wrong Time Wrong Place (2012)
a.o.



The Netherlands, 2008
video, color / b&w, 59 min

Director: Aliona van der Horst
Photography: Aliona van der Horst, Maasja Ooms
Screenplay: Aliona van der Horst
Editing: Maasja Ooms
Sound: Aliona van der Horst
Music: Harry de Wit
Production: Frank van den Engel
for Zeppers Film & TV
World Sales: NPO/RNW Sales
Screening Copy: Zeppers Film & TV
Involved TV Channel: VPRO

Aliona van der Horst:
The Lady with the White Hat (1997)
After the Spring of '68 (2001)
The Hermitage Dwellers (2004)
Water Children (2011)
Aliona van der Horst & Maasja Ooms:
Voices of Bam (2006)
Awards: Silver Wolf Award for Best Film IDFA, Best Feature Documentary Award Edinburgh International Film Festival, Dutch Filmcritics Award at the Dutch Film Festival, Jury Award International Festival of Art Films in Montreal



André Hazes – She Believes in Me

André Hazes – Zij gelooft in mij

John Appel

André Hazes (1951-2004) was one of the most popular interpreters of the Dutch *levenslied*, a sentimental subgenre of pop music similar to the German *schlager*. For more than 20 years, he sang his hits to packed stadiums. For this documentary, filmmaker John Appel closely followed the singer for a number of months at the height of his fame. He attended performances and studio recordings, accompanied Hazes to the cramped house in Amsterdam where the singer spent his childhood and observed the man with his wife and two children in their spacious abode on the water. After all these years, Hazes still gets stage fright: he is not easily satisfied and not really self-confident. What should have been the high point in his career, a performance in the gigantic Plaza de Toros arena in the Spanish city of Benidorm, turns into disappointment: only a few hundred visitors show up for the show. The constant pressure takes its toll, and at a certain point, even Hazes's third marriage is on the verge of collapse. It is clear that a big house is no guarantee for happiness, nor is the wall adorned with gold records. Ultimately, the lyrics of Hazes's songs, which often deal with loneliness and unrequited love, ring true.

Boris Ryzhy

Aliona van der Horst

On the streets of the Russian city of Yekaterinburg, people have little interest in the past. Or could it be director Aliona van der Horst's camera that puts off the former neighbors of the Russian poet Boris Ryzhy? In any case, when Van der Horst and Ryzhy's sister come knocking at their doors they cannot recall the promising young man seven years after his death – he committed suicide in 2001 at the age of 26. But this is precisely what brings the filmmaker closer to Ryzhy. Both his life and poems were determined by the closed, distrustful character of the dismal industrial city, where crime has flourished since the democratization of Russia. Apart from Ryzhy's sister, the film introduces his wife and their son, who is now 15. But the chief resource Van der Horst has at her disposal is Ryzhy himself. Sometimes warmhearted, other times blunt, he recites his work on old sound recordings while we watch the subjects of his poems: his bleak hometown, his crumbling neighborhood and the residents he both admired and reviled. We see Ryzhy in old video footage walking these same streets, a melancholy smile on his face. For a brief moment, he is brought back to life.

The Damned and the Sacred

Dans, Grozny dans

Jos de Putter

A traditional Chechen youth dance group goes on a tour of Europe in 2002. The contrast between the destroyed buildings in their capital of Grozny and the majestic concert halls of Europe is enormous. In Grozny, even their rehearsal space has been shot to pieces. Their dance teacher impresses on the youngsters that they have to show the Europeans that Chechens are normal people, not terrorists. So the girls stride around like angels in their white dresses and the boys dance wildly, jumping about and waving ceremonial knives. In interviews, the teacher, who also acts as a kind of spiritual leader, explains the importance of the troupe. Back in Grozny, a grateful father whose son is no longer afraid of the Russian planes says that "Dancing has made him a man." Director Jos de Putter continuously switches between here and there, two worlds bridged by endless bus trips and melancholic music. His camera captures the children smiling and drumming on the bus, tense or yawning during rehearsals and gracefully rotating in traditional costumes during the vigorous performances. They are children who carry their ravaged country with them wherever they go.



The Netherlands, 2002
video, color, 76 min

Director: Jos de Putter
Photography: Vladas Naudzius
Screenplay: Jos de Putter
Editing: Stefan Kamp
Sound: Tom d' Angremond
Music: Vincent van Warmerdam
Production: Frank van den Engel for Zeppers Film & TV
Screening Copy: Zeppers Film & TV
Involved TV Channel: IKON

Jos de Putter:
Het is een schone dag geweest (1993)
Solo, the Law of the Favela (1994)
The Making of a New Empire (1999)
Brooklyn Stories (2003)
Alias Kurban Saïd (2004)
How Many Roads (2006)
Het verloren land (2006)
Beyond the Game (2008)
a.o.

Desi

Maria Ramos

Desi is a cheerful 11-year-old who goes to school every day and has fun with her classmates. She seems a lot like the other girls, but when the bell rings and all the other children go home, Desi stays behind with her cell phone in hand. This is because she still has to figure out where she is going to sleep. Her mother died when Desi was just a baby, and her father Harry, an unemployed slacker, lives together with his girlfriend Esther on a dirty houseboat. Desi has her own room there, but she is not always welcome, and Harry and Esther argue all the time. She can also sleep at her paternal grandmother's house or her maternal grandfather's place, but she prefers to spend the night at her best friend's. This is the way Desi's life is. It wasn't her idea, but she never complains – she only wonders about things. She listens as her father tells her what happened to her mother, and she and her grandpa look at old pictures of her mom. Director Maria Ramos follows Desi closely but never intervenes. No questions are asked, and there are no voice-overs. In this way, we are gradually introduced to Desi's everyday life, which seems completely ordinary to the girl.



The Netherlands, 2000
video, color, 90 min

Director: Maria Ramos
Photography: Adri Schrover
Screenplay: Maria Ramos
Editing: Stefan Kamp
Sound: Simone Galavazi
Production: Pieter van Huysee for Pieter van Huysee Film
World Sales: Pieter van Huysee Film
Screening Copy: Pieter van Huysee Film
Involved TV Channel: VPRO

Maria Ramos:
"Eu acho que eu quero dizer é..."
(1993), Boy e Aleid (1994), Two Times at Home (1996), Butterflies in Your Stomach (1998), The Secret of the Vibrato (1999), Rio, um dia em agosto (2002), Justice (2004), Behave (2007), a.o.

Awards: Audience Award International Documentary Film Festival Amsterdam, Golden Calf for Best Dutch Feature Documentary National Dutch Film Festival



The Netherlands, 2009
video, color, 90 min

Director: Renzo Martens
Photography: Renzo Martens
Screenplay: Renzo Martens
Editing: Jan de Coster
Production: Peter Krüger for Inti Films, Renzo Martens for Renzo Martens Menselijke Activiteiten
Screening Copy: Renzo Martens Menselijke Activiteiten
Involved TV Channels: VPRO, YLE, Lichtpunt

Renzo Martens:
Episode 1 (2003)

Awards: Prix Rubans Canards Rencontres Internationales de Documentaire de Montréal
Pitched at the Forum 2007

Episode 3 – ‘Enjoy Poverty’

Renzo Martens

For two years, Dutch artist Renzo Martens traveled around Congo, from the capital of Kinshasa to deep into the interior. Employing a casual film style, camera in hand, he makes his way around the poverty-fighting industry in the post-civil war country, regularly appearing on-screen himself. He films UN peacekeepers in their SUVs providing security for an international company so it can mine gold; corpses of gold-digging rebels surrounded by Western photographers; white relief workers happily taking pictures of the recipients of their emergency aid, with their logo on every canvas tent they hand out; a large landowner at a photo exhibition looking at pictures of his day laborers, who don't even earn enough to feed their children. It all amounts to one conclusion: poverty is there to stay, and “fighting it” is an industry from which the poor benefit very little. Martens then launches a self-styled emancipation program: he teaches the Congolese poor that “images of poverty” are their country's most lucrative natural resource. Under Martens's guidance, local photographers start photographing malnourished children instead of wedding parties. He mounts a neon sign in the middle of the forest that reads “Enjoy Poverty,” at which point children start dancing. But in the end, adversity won't be held at bay for long.



The Netherlands, 2010
HDcam, color, 21 min

Director: Catherine van Campen
Photography: Aage Hollander
Screenplay: Catherine van Campen
Editing: Albert Markus
Sound: Marc Schmidt, Mark Wessner
Production: Joost Seelen for Zuidenwind Filmproductions
World Sales: Zuidenwind Filmproductions
Screening Copy: Zuidenwind Filmproductions
Involved TV Channel: NCRV
Website: www.annevliegt.nl

Catherine van Campen:
Eternal Mash (2007)
Drona & Me (2010)

Flying Anne

Anne vliegt

Catherine van Campen

Looking at 11-year-old Anne riding her bike, climbing fences or jumping on the trampoline, you see a normal, cheerful girl. But not everything is as it seems. Anne has Tourette syndrome, which means she sometimes has to spin around in circles (always to the right) or lick everything in sight. That might be a tomato while doing the grocery shopping, but it could also be the cash register or a redeemable bottle. Anne is ashamed of her behavior – she wants to be able to explain what's wrong with her and does her best to keep her tics under wraps for an entire school day. Longer than that is just too hard: “Like when you're underwater and you need to take a breath, that's how it feels.” In addition to her tics, Anne is also more emotional than other kids her age. “When I get mad, I get three times as mad as you do.” Despite her problem, Anne does what she can to go through life as normally as possible. She enjoys playing with her friends, who know her and don't require any explanations. “They don't even notice it anymore.”



Ford Transit

Hany Abu-Assad

The white Ford vans driving around all over Palestine once belonged to the Israeli army, which gave them to former collaborators as a source of income after the Oslo Accords. Soon, they were sold and converted to taxis, and today there are thousands of these vans. Director Hany Abu-Assad shows the day-to-day reality of a cab driver named Rajai and his passengers in Ramallah and Jerusalem, along roadblocks and shortcuts. The passengers make up a heterogeneous company with divergent opinions about the situation in Palestine and views on the conflict with Israel. Local celebrities such as politician Hanna Ashrawi and filmmaker B.Z. Goldberg (*Promises*) make use of Rajai's van as well. With Rajai and his passengers, the film meanders along some of the determining elements of his life, so we not only gain insight into this young man's character and background, but also into the complex situation in the region. We hear about Rajai's family, his smuggling of illegal CDs, his views on the political situation and possible solutions for it, his dream of a future abroad, and his fascination with and even appreciation for suicide bombers. But above all, we sense his frustration with the life of a cab driver. Like everywhere in the world, this mainly consists of finding customers before they take someone else's taxi.



The Netherlands, 2002
video, color, 80 min

Director: Hany Abu-Assad
Photography: Menno Westendorp
Screenplay: Hany Abu-Assad
Editing: Patrick Minks
Sound: Huibert Boon
Production: Bero Beyer for Augustus Film
World Sales: VPRO
Screening Copy: Bero Beyer
Involved TV Channel: VPRO

Hany Abu-Assad:
Het 14e kippetje (fiction, 1998)
Nazareth 2000 (2001)
Rana's Wedding (fiction, 2002)
Paradise Now (fiction, 2005)
Do Not Forget Me Istanbul (fiction, 2011)
The Courier (fiction, 2012)
a.o.



UK, The Netherlands, 1997
video, color, 90 min

Director: Niek Koppen
Photography: Chris Cox
Editing: Erik Disselhoff
Sound: Alastair Widgery
Music: Stephen Daltry
Production: Kees Rijninks for Ryninks Films Consultancy BV
World Sales: Cobos Films
Screening Copy: Cobos Films
Involved TV Channel: NPS

Niek Koppen:
Siki (1992)
The Battle of the Java Sea (1995)
Working for Labour (1998)
Toneelgroep Amsterdam (2001)
Gold (2007)

Awards: Jury Award Best Documentary Newport International Film Festival, Prix Italia Award

The Hunt

Niek Koppen

The British tradition of fox hunting goes back to the mid-18th century. In the late 1990s, the United Kingdom numbered around 200 hunting associations with a total of 250,000 members and just as many supporters. In the hunting season, which runs from the end of August until early March, 500 hunts take place every week. To many Brits, the fox hunt symbolizes traditional English country life. Poultry farmers support the hunt because the fox embodies their natural enemy. At the same time, the hunters acknowledge the intelligence of a formidable opponent, one that deserves to be hunted in this ceremonial way. *The Hunt* is neither an indictment nor propaganda, and it will change nobody's mind. The observational documentary examines the symbolic and social significance fox hunting has for life in the English countryside. We follow the master of the Ludlow Hunt in Shropshire, Captain Rupert Inglesant, and his two assistants Simon and Andrew. In the country, life and death turn out to be rougher than in the city. And in the hunt and their interaction with the dogs, an ancient craftsmanship resounds that has developed over a period of centuries.



The Netherlands, 1997
video, color, 70 min

Director: Fatima Jebli Ouazzani
Photography: Maarten Kramer
Screenplay: Fatima Jebli Ouazzani
Editing: Jan Hendriks
Sound: Piotr van Dijk, Ben Zijlstra
Narration: Fatima Jebli Ouazzani
Narrator: Fatima Jebli Ouazzani
Production: Marty de Jong & Joost Verhey for MM Filmproducties
Screening Copy: Doc.Eye Film
Involved TV Channel: NPS

Fatima Jebli Ouazzani:
Sinned Again (2000)

In My Father's House

In het huis van mijn vader

Fatima Jebli Ouazzani

At the age of 11, journalist and TV producer Fatima Jebli Ouazzani and her parents emigrated from Morocco to the Netherlands. Seven years later, her father left her mother and married a 17-year-old Moroccan girl. Fatima knew one thing for sure: she would not allow herself to be married off like her mother and grandmother, so she broke with Moroccan tradition and moved out of her family's home. In this film, the director, unmarried and childless, wonders whether she has made the right choices. She places her own history against the background of traditional Moroccan marriage. That is what Naima, a Moroccan girl who was born in Holland, has opted for. On her wedding night, Naima has to prove she is still a virgin. By tradition, the in-laws wait outside the bedroom to see the bloodstained sheets.



The Netherlands, 2000
video, color, 145 min

Director: Johan van der Keuken
Photography: Johan van der Keuken
Screenplay: Johan van der Keuken
Editing: Menno Boerema
Sound: Noshka van der Lely
Music: Ab Baars
Production: Pieter van Huystee
for Pieter van Huystee Film
World Sales: Pieter van Huystee Film
Screening Copy: Pieter van Huystee Film

Johan van der Keuken:
Dagboek (1972), Het witte kasteel (1973), De beeldenstorm (fiction, 1982), De tijd (1983), I Love Dollars (fiction, 1986), The Eye Above the Well (1988), Face Value (1991), Brass Unbound (1993), Lucebert, Time and Farewell (1994), Amsterdam Global Village (1996), Amsterdam Afterbeat (1997), a.o.

Awards: Best Documentary Film
It's All True Sao Paulo, Grand Prix
Vision de Réel Nyon, Special Jury
Award National Dutch Film Festival,
Prize of the Ecumenical Jury Berlin
International Film Festival, a.o.

The Long Holiday

De grote vakantie

Johan van der Keuken

Alternating between personal and more reflective elements is characteristic of Johan van der Keuken's films. At the beginning of *The Long Holiday*, his doctor tells him that he does not have long to live due to prostate cancer. For the filmmaker and his wife Nosh van der Lely, this news is a stimulus to travel the world, as they have been doing all their lives. Van der Keuken spends the rest of his precious time looking and listening, and filming on both a small digital video camera and on 35mm film. He visits meditating monks in Bhutan, he goes to the Sahel to film children, and wanders around among the inhabitants of the favelas in Brazil. He intersperses these travel scenes with still lives of objects he has collected over the course of his life. In his poetic voice-over, Van der Keuken talks about himself and about life. He will keep on filming until the end, "because as long as I can make an image, I'm alive." The result is a powerful "road-air-movie," and an ode to life on earth.

Metal and Melancholy

Metaal en melancholie

Heddy Honigmann

In Lima, the Peruvian metropolis of seven million, Heddy Honigmann shares a cab ride with the taxi drivers for whom this occupation is the only way of keeping poverty at bay. More often than not it is their second job, one that requires little more than a car, in whatever state, and a "taxi" plate, which is sold on every street corner. Honigmann dissects their situation in energetic scenes with a precise, measured sense of emotion. Coming from a Peruvian-Italian-Jewish-Dutch background, the director was born in Lima and returned to the city after almost 20 years to make this film. The documentary road movie, almost completely shot from inside the taxis, reveals beautiful, moving anecdotes. Not only does it portray these colorful and intriguing everyday people, but it also mirrors their dreams, hopes and disappointments in early 1990s Peru. The economy was at an impasse. Teachers, soldiers, doctors and civil servants were part of the middle class in name only: in reality, their salaries were insufficient to feed their families. But the rebellious and passionate drivers keep their spirits up, even if their vehicles often look less cheerful.



The Netherlands, 1993
video, color, 80 min

Director: Heddy Honigmann
Photography: Stef Tijdink
Screenplay: Dannie Dannel,
Heddy Honigmann
Editing: Dannie Dannel, Jan Hendriks
Sound: Piotr van Dijk
Production: Suzanne van Voorst
for Ariel Film Production
Screening Copy: EYE Film Institute

Heddy Honigmann:
L'Israël dei beduini (1979), Het vuur
(fiction, 1980), Het ondergronds
orkest (1997), 2 minuten stilte, a.u.b.
(1998), Crazy (1999), Dame la mano
(2003), 26.000 gezichten (2004),
Ingelijst huwelijk (2005), Forever
(2006), Oblivion (2008), a.o.
www.heddy-honigmann.nl

Awards: Grand Prix Festival
du Cinéma du Réel, Golden
Pigeon & Mercedes Benz
Award Leipzig International
Documentary Film Festival,
Special Mayor's Award Yamagata
Documentary Film Festival, a.o.

Procedure 769 – The Witnesses to an Execution

Jaap van Hoewijk

On April 21, 1992, Robert Alton Harris, who had been convicted for killing two 16-year-old boys, was put to death in the gas chamber of San Quentin State Prison in California. Twenty-five years had passed since a death sentence in California had been carried out by this method, technically known as Procedure 769. Forty-nine witnesses watched the execution from behind a window. What drove these people to attend an event of this kind and how did they deal with the experience? Eleven of the witnesses, both friends and enemies of the convict, give their account. Among them are Harris's brother Randall and his cousin and confidant Leon, but also the parents and a sister of the victims. They all give a meticulous description of the events on that early morning in April 1992, but as the film progresses it becomes clear that they have all seen something different, depending on their relationship to the killer. This makes the film a disconcerting study of the functioning of human observation and memory.



The Netherlands, 1995
35mm, color, 85 min

Director: Jaap van Hoewijk
Co-director: Rikkert Boonstra
Photography: Peter Brugman
Editing: Leo de Boer
Sound: Tom d' Angremond
Music: Joke Geraets
Narration: Suzanne Severeid
Production: Jan Heijls & Ruud
Monster for Jura Filmprodukties
World Sales: Films Transit International Inc.
Screening Copy: Jaap van Hoewijk
Involved TV Channel: NCRV

Jaap van Hoewijk:
Borderline Cases (1996)
Touched (2000)
Family Secret (2001)
Bye Everyone! (2002)
Chisel and the Heart (2003)
Giant of Rotterdam (2011)
Kill Your Darling (2012)
a.o.
www.vanhoewijk.nl

Awards: Silver Spire Award
Golden Gate Awards
Competiton San Francisco



The Netherlands, 2000
35mm, color, 100 min

Director: Gert de Graaff
Photography: Gert de Graaff
Screenplay: Gert de Graaff
Editing: Jan Dop, Gert de Graaff
Sound: Alex Booij
Production: René Huybrechtse for Theorema Films, René Scholten for Studio Nieuwe Gronden
Screening Copy: Gert de Graaff

Gert de Graaff:
Twee (1986)

Awards: Joris Ivens Award International Documentary Film Festival Amsterdam, Golden Key Award Art Film Festival, Experimental Feature Award Dahlonega International Film Festival, Grand Prize Rhode Island International Film Festival, Best First Feature Film Award Wine Country International Film Festival, a.o.

The Sea that Thinks

De zee die denkt

Gert de Graaff

We humans live in a world of illusions. In a playful labyrinth of images and viewpoints, this film raises questions that get to the very essence of existence. Is this real? What do I think I see? Who do I think I am? The main character in this illusory drama is a screenwriter desperately looking for a leitmotif, a connection between things, between the separate scenes in his story. Then he introduces himself as a character in his script. He does what he types and he types what he does, and illusion and reality soon blend completely. He is delighted by the twist in his story and gradually seems to manage what he has been trying to do: to let go of the thoughts that hinder his being and to be happy, unfettered by anything. Just like the sea in the story that the film's title refers to: the sea that thinks she is a tree and is robbed of her happiness because of that illusion. But nothing is what it seems in this film, which is not about the screenwriter, after all. The film, the greatest illusion of all, is about the viewer.



The Netherlands, 2009
video, color, 59 min

Director: Femke van Velzen, Ilse van Velzen
Photography: Bram van Spengen
Screenplay: Femke van Velzen, Ilse van Velzen
Editing: Paul de Heer
Sound: Femke van Velzen
Music: Jeroen Goeijsers
Production: Femke van Velzen & Ilse van Velzen for IFProductions
World Sales: Films Transit International Inc.
Screening Copy: IFProductions

Femke van Velzen & Ilse van Velzen:
Return to Angola (2004), Fighting the Silence (2007), Justice for Sale (2011)

Awards: Golden Calf Award Best Short Documentary Dutch Film Festival, Best International Documentary TRT International Documentary Film Competition, Dick Scherpenzeel Award for Best Dutch Journalistic Production, Amnesty International Award Planet Doc Review

Weapon of War

Femke van Velzen, Ilse van Velzen

In recent decades, the Democratic Republic of the Congo has been plagued by many bloody conflicts between government leaders and rebels, leading to thousands of civilian victims. One of the horrors of these conflicts is the mass rape of women by soldiers: an estimated 150,000 women and girls have fallen victim to this crime. In *Weapon of War*, a number of soldiers and former soldiers tell their stories. Many of them are speaking about the atrocities they have committed for the very first time, and they are hardly able to acknowledge what they have done. "The army works with orders. There is no mercy," one of them explains. Others are tormented by a great burden of guilt, as they realize they have behaved like animals. Army captain Basima has decided to set up an information campaign and talk to soldiers throughout the country about their actions, in an attempt to break the vicious circle of sexual violence. One former soldier agrees to be confronted by the girl he raped while he was serving in the military. Another confesses in front of a full church and asks the congregation for forgiveness. The road to self-awareness and reconciliation is clearly a long and painful one.

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NON-COMPETITIVE PROGRAMS

RE: Constructing History

This program presents a quarter of a century of world history as seen through the lenses of great documentary filmmakers. The program consists of 15 films – all of which have previously screened at IDFA – that examine momentous events and developments, such as the end of Apartheid, the digital revolution, and 9/11 and its aftermath. This program is supported by Prins Bernhard Cultuurfonds.

Globalizing Everything

The fall of the Wall and the fall of Wall Street. These two seminal events mark the beginning and end for 25 years of cinematic historiography at IDFA. The fall of the Berlin Wall is reflected in the darkly comic *Losses to Be Expected*, in which an Austrian man and a Czech woman attempt to ignite a romance across the recently opened border between the NATO countries and those in the Warsaw Pact. Meanwhile, the fall of Wall Street is the subject of *Inside Job*, and it goes without saying that the film is as relevant today as it was in 2010 – the financial crisis whose origins the documentary lays bare is far from over.

Those with a pessimist outlook on life could say the same thing about other documentaries in this anniversary program: the misery hasn't ended. There is still fighting in eastern Congo, where Hubert Sauper filmed desperate Hutu refugees for *Kisangani Diary* (1997). By definition, the War on Terror (*Standard Operating Procedure*) and the War on Drugs (*Sins of My Father*) are never-ending. The conflict between Israel and Palestine (*Z32*) has been a source for impressive documentaries for 25 years, but a solution seems further away than ever before. And the same can be said about Palestinian refugees in Jordan (*Dreams and Silence*); the Islamic fundamentalism that this documentary captures is still a deciding factor in many of the conflicts in the region. One cannot help but wonder how that baby is doing whose religiously fanatical father soothes him with endless whispers of "Allahu akbar" – he should be all grown up by now.



That, at least, *has* changed: people have grown up, grown old, lost their positions of power or died. Eugène Terre'Blanche, the imposing leader of the racist Afrikaner Resistance Movement in South Africa portrayed in *The Leader, His Driver and the Driver's Wife*, was murdered in 2010. Saddam Hussein, responsible for the burning of Kuwaiti oil fields that are so poetically shown in *Lessons of Darkness*, was hanged in 2006. And even Berlusconi is unlikely to invite "all of Khadaffi's sons" to his parties anymore, as we can see him doing in *Videocracy*.

The past quarter of a century has seen some remarkable good news as well. After the fall of the Berlin Wall, most former Soviet countries joined the European Union without any struggle. Apartheid was abolished. Poverty has seen a spectacular decrease in China – leading to large-scale labor migration, as *The Last Train Home* shows. And thanks to new medicines, AIDS is now a chronic disease instead of a fatal one – at least in Western countries, where no patient has to go through the slow and painful process of death that Tom Joslin showed the world in *Silverlake Life*.

The documentary world itself changed as well – whether this was for better or for worse is for everyone to decide for themselves. While IDFA grew to be the biggest documentary festival in the world, cameras became smaller. The increase in the availability of home video equipment, which started in the 1980s and has gained enormous momentum in the last few years thanks to better, cheaper and smaller digital cameras, is probably the biggest change filmmakers have seen.

There's much more footage as a result. Take for instance the hundreds of hours of home video material that form the basis of *Silverlake Life*, or the abundance of footage of violations of human rights recorded by the perpetrators themselves – the pursuit of the inhabitants of Srebrenica shown in *A Cry from the Grave*, the torture of prisoners in Abu Ghraib shown in *Standard Operating Procedure*. Now that almost everybody has a camera in his or her pocket, the moving image has become more and more important. In turn, the media's changing function in society has become a subject for documentaries such as *Videocracy*, which highlights the Italian obsession with television, and *We Live in Public*, about how willingly we expose ourselves online.

These last two documentaries show the unexpected connections that can sometimes be made in this retrospective program. *We Live in Public* portrays an art project in which a group of American artists was filmed 24 hours a day; *Videocracy* shows how the desire to be a star on *Big Brother* has become commonplace among Italian men



and women. And after seeing Saddam Hussein speak about the occupation of Kuwait in a televised speech in *Dreams and Silence*, Werner Herzog shows us the devastating results in *Lessons of Darkness*: burning oil fields, scorched earth.

Some connections are more idiosyncratic. While the Islamic women in *Dreams and Silence* are forbidden to show any part of their bodies, the Italian women in *Videocracy* are forced to show as much of theirs as possible – while both groups are expected to keep their mouths shut in the company of men. Or notice how much AIDS patient Tom Joslin's emaciated body resembles those of the starving Hutu refugees in *Kisanganu Diary*. At the start of that last film, director Hubert Sauper says, "By the time you see this, most of the people in the film will be dead." The same is true for Joslin: when the world saw his story in *Silverlake Life*, he had already passed away. In this one heartbreakingly similar way, these very different people are the same.

Can any all-encompassing message be distilled from these highlights of 25 years of documentary history? How has the world changed over the period of IDFA's existence? Perhaps it's no surprise that the answer to these questions is "globalization." The world has gotten smaller and more densely interwoven. The developments these documentaries show affect us, and they affect each other: *Inside Job*'s financial crisis is inextricably linked with *The Last Train Home*'s Chinese migration, and the Chinese sweatshops it features stem from the same cost-cutting logic as the mechanized processes of food production shown in *Our Daily Bread*. Colombian drugs (*The Sins of My Father*) are sold in Amsterdam as well, and the power of media and markets extends far across national borders. This globalization of everything, which allows any documentary to be connected to any other, has become the most important interpretation of the word "international" in this festival's name.

Kees Driessen

A Cry from the Grave

Leslie Woodhead

Why were the Dutch peacekeepers so obedient, passively standing by in Srebrenica while innocent civilians were killed? This is one of the confrontational questions posed in *A Cry from the Grave* by Hasan Nuhanovic, a former UN interpreter for the Dutch peacekeepers stationed in Srebrenica who has fought for justice for victims and survivors since the war. Using archive footage, spoken memories and never-before-seen recordings, the film reconstructs the massacre of more than 7,000 Muslims in July 1995. By means of title cards and oral testimonies, this taut film shows the desperation of the Muslim population and the feelings of uncertainty and guilt on the part of the Dutch UN soldiers. How could we allow genocide to take place under the eyes of the United Nations at the end of the 20th century?



UK, 1999
video, color, 104 min

Director: Leslie Woodhead

Photography: Gerry Pinches

Editing: Ian Mellor

Sound: Peter Eason, Tony Meering, Ian Sands, David Welch

Narration: Leslie Woodhead

Narrator: Leslie Woodhead

Production: Leslie Woodhead for Antelope

Co-Production: Kees Rijninks

Screening Copy: Antelope

Involved TV Channels: NTR, BBC, WDR, Thirteen/WNET

Leslie Woodhead:
Mr. Lowry (1963), Jim Clark (1965), Hair (1968), Stones in the Park (1969), Psychic Surgeons (1975), 3 Days in Szczecin (1976), Invasion (1980), Strike (1981), Why Lockerbie (1991), The Last Soviet Citizen (1993), Who is Vladimir Pozner? (1995), 444 Days (1998), Rocketchiki (2001), Milosevic: How to Be a Dictator (2002), Star Wars Dreams (2003), My Life as a Spy (2004), Saving Jazz (2006), How the Beatles Rocked the Kremlin (2009), 9/11: The Day that Changed the World (2011), The Hunt for Bin Laden (2012), a.o.



Dreams and Silence

Rêves et silences

Omar Al-Qattan

By crosscutting between the everyday existence of a Palestinian refugee in Jordan and the mystical ideas of a religious figure, *Dreams and Silence* reveals the contradictions between modern Islamic political thinking and the daily worries of a refugee. The film was shot at the height of the Gulf War and completed when it had already taken its toll in victims and destruction in the region. While military and political conflicts between the West and the Arab world linger and Arab political movements tinker with their abstract ideologies, this courageous woman is faced with very tangible dilemmas. She has no financial security and not a great deal of education. Her dreams about the liberation are gone, and her gender limits her personal and social freedom even further. Thus, the religious figure's sterile thinking about politics and society stands in sharp contrast to a more human perspective.



Belgium, 1991
16mm, color, 52 min

Director: Omar Al-Qattan

Photography: Raymond Fromont

Screenplay: Omar Al-Qattan

Editing: Greg Harris

Sound: Ricardo Castro

Music: Ricardo Castro

Production: Centre de l' Audio-Visuel à Bruxelles

World Sales: Centre de l'

Audio-Visuel à Bruxelles

Screening Copy: Centre de l'

Audio-Visuel à Bruxelles

Omar Al-Qattan:
La danse (fiction, 1989)
Aouda, -al (1995)
Muhammad: Legacy of a Prophet (2002)

Awards: Joris Ivens Award
International Documentary Film Festival Amsterdam



USA, 2010
35mm, color, 108 min

Director: Charles Ferguson
Photography: Svetlana Cvetko, Kalyanee Mam
Editing: Chad Beck, Adam Bolt
Sound: Tom Efinger
Music: Alex Heffes
Narration: Charles Ferguson
Narrator: Matt Damon
Production: Audrey Marrs for Representational Pictures
Co-Production: Final Frame
World Sales: Sony Pictures Releasing International
Distribution for the Netherlands/Screening Copy: Sony Pictures Releasing (Holland)

Charles Ferguson:
No End in Sight (2007)

Awards: Best Documentary Academy Awards, Best Documentary Screenplay Writers Guild of America, Outstanding Directorial Achievement in Documentary Directors Guild of America

Inside Job

Charles Ferguson

In this enlightening investigative documentary, Charles Ferguson poses the right questions to insiders of the 2008 financial crisis. Always well-informed, Ferguson interviews many of those involved and in the know: hedge fund managers, the Chairman of the Federal Reserve, members of Congress, economics professors, employees of the Department of Justice and a strikingly candid French Minister of Finance. Some of them try to worm their way out of answering his questions, but the persistent, sometimes audibly indignant Ferguson cuts right through all their smooth talking. In this manner, he succeeds in explaining the freefall of the bank sector to the layman. His carefully argued documentary suggests that there is a toxic codependency between the financial services sector, Washington and university economics departments. Deregulation ensured that the financial sector got a carte blanche and became corrupt in the process, and Ferguson now brings those responsible to account. Shot in razor-sharp HD with a voice-over by actor Matt Damon, *Inside Job* dissects the rise of the culture of greed and criminal excess.



France, Austria, 1998
35mm, color / b&w, 45 min

Director: Hubert Sauper
Photography: Hubert Sauper
Screenplay: Hubert Sauper
Editing: Hubert Sauper
Sound: Hubert Sauper
Music: Zsuzsanna Várkonyi
Narration/Narrator: Hubert Sauper
Production: Niklaus Geyrhalter for Niklaus Geyrhalter Filmproduktion GmbH, Hubert Sauper
World Sales: Tamasa Distribution
Screening Copy: Tamasa Distribution

Hubert Sauper:
Era Max (fiction, 1989)
Piraten in Österreich (fiction, 1990)
Der Blasi (fiction, 1990)
Ich habe die angenehme Aufgabe (fiction, 1993)
So I Sleepwalk in Broad Daylight (fiction, 1994)
Alone with Our Stories (fiction, 2002)
Darwin's Nightmare (2004)

Awards: Best Short Cinéma du Réel, Best Documentary Message to Man Festival St. Petersburg, Don Quichote Award Krakow Film Festival

Kisangani Diary

Hubert Sauper

After the massacre perpetrated on the Tutsis in 1994, tens of thousands of Hutus fled to Zaire, and many of them never returned. In March of 1997, Hubert Sauper traveled along on a UN train in search of these "forgotten" refugees, who were living in poverty thousands of miles from home, plagued by famine, disease and attacks by various armed militias. Along the tracks that are overgrown by the rainforest, Sauper leads the viewer to the "heart of darkness," the same place where Joseph Conrad wrote his novel a century ago. The film confronts the audience with the consequences of civil war, the chaos and the inconceivable suffering. Sauper gives us images of emaciated children with large eyes and silent adults with a gaze that betrays their feelings when all hope has vanished. We watch as photographers and cameramen depict this misery, and we observe the impotence of the international community: time and again, relief efforts run into logistical problems.

Last Train Home

Lixin Fan

"We work far away from home. The old and young are still in the village. If the family can't even spend New Year together, life would be pointless." These are the words of one of the countless Chinese workers who make the heroic journey from the new industrial areas to their villages in the provinces each year. In a calm and observational style devoid of comment, Lixin Fan captures two years in the life of one of these families. The father and mother left the poverty of the countryside 16 years ago to try their luck in the new economic zones, leaving their young daughter behind with her grandparents. Now they work long hours in one of the numerous gray factories that supplies the West with cheap clothing. That said, the most toilsome endeavor is the New Year trip. The sight of the multitude gathered at the station is disconcerting, and the couple waits for a ticket for days. When a snowstorm throws rail service into disorder, the chaos is complete. They still manage time and again, but will they also succeed in keeping the family together and ensuring an education for their children with the money they send home? Painful moments reveal that the patience the Chinese are known for has its limits.



China, Canada, 2009
HDcam, color, 85 min

Director: Lixin Fan
Photography: Lixin Fan
Screenplay: Lixin Fan
Editing: Lixin Fan, Mary Stephen
Sound: Fan Liming
Music: Olivier Alary
Production: Daniel Cross for EyeSteelFilm
Executive Production: Qi Zhao
for YuanFang Media
World Sales: CAT&Docs
Distribution for the Netherlands:
 Cinema Delicatessen
Screening Copy: EyeSteelFilm
Involved TV Channels: Channel 4, TV5, Super Channel

Lixin Fan:
 directing debut

Awards: VPRO IDFA Award for Best Feature-Length Documentary International Documentary Film Festival Amsterdam, Best Cinematography & Grand Jury Prize Los Angeles Asian Pacific Film Festival, Golden Gate Award San Francisco International Film Festival, Feature Documentary Award One World Media Awards, Best Documentary/ Non-Fiction Film Los Angeles Film Critics Association Awards, a.o.

Pitched at the Forum 2008
idfa fund



UK, 1991
video, color, 72 min

Director: Nick Broomfield
Photography: Barry Ackroyd
Editing: John Mister
Sound: Nick Broomfield
Music: Splash
Narration: Nick Broomfield
Production: Nick Broomfield for Lafayette Film, Rita Oord
World Sales: Lafayette Film
Screening Copy: Lafayette Film

Nick Broomfield:
Juvenile Liaison (1976), *Behind the Rent Strike* (1979), *Juvenile Liaison 2* (1990), *Too White for Me* (1992), *Aileen Wuornos: The Selling of a Serial Killer* (1993), *Tracking Down Maggie: The Unofficial Biography of Margaret Thatcher* (1994), *Heidi Fleiss: Hollywood Madam* (1995), *Fetishes* (1996), *Kurt & Courtney* (1998), *Biggie and Tupac* (2002), *Aileen: Life and Death of a Serial Killer* (2003), *His Big White Self* (2006), *Ghosts* (fiction, 2006), *Battle for Haditha* (fiction, 2007), *Sarah Palin: You Betcha!* (2011), a.o.



Germany, 1992
video, color, 52 min

Director: Werner Herzog
Photography: Paul Berriff, Rainer Klausmann
Editing: Rainer Standke
Music: Arvo Pärt
Production: Paul Berriff, Werner Herzog
World Sales: Werner Herzog Filmproduktion
Screening Copy: Werner Herzog Filmproduktion

Awards: Grand Prix Melbourne International Film Festival

Werner Herzog:
Herakles (1962), Fata Morgana (1970), Land of Silence and Darkness (1971), Aguirre, the Wrath of God (fiction, 1972), La Soufrière (1977), Nosferatu (fiction, 1978), Woyzeck (fiction, 1979), Fitzcarraldo (fiction, 1982), Bells from the Deep (1993), Little Dieter Needs to Fly (1997), My Best Fiend (1999), Wings of Hope (1999), Wheel of Time (2003), The White Diamond (2004), Grizzly Man (2005), The Wild Blue Yonder (2005), Rescue Dawn (fiction, 2006), Encounters at the End of the World (2007), Cave of Forgotten Dreams (2010), Into the Abyss (2011), a.o.
www.wernerherzog.com



Austria, 1992
35mm, color, 118 min

Director: Ulrich Seidl
Photography: Peter Zeitlinger
Screenplay: Michael Glawogger, Ulrich Seidl
Editing: Christof Schertenleib
Sound: Ekkehart Baumung
Production: Erich Lackner
for Lotus Film GmbH
World Sales: The Coproduction Office
Screening Copy: The Coproduction Office
Involved TV Channel: ORF

Awards: Special Jury Award International Documentary Film Festival Amsterdam, a.o.

Ulrich Seidl:
Good News: Newspaper Salesmen, Dead Dogs and other People from Vienna (1990), The Last Real Men (1994), Pictures at an Exhibition (1996), Animal Love (1996), The Bosom Friend (1997), Fun Without Limits (1998), Models (1999), Dog Days (fiction, 2001), State of the Nation: Austria in Six Chapters (2002), Jesus, You Know (2003), Import/Export (fiction, 2007), Paradise: Love (fiction, 2012), Paradise: Faith (fiction, 2012), a.o.

Lessons of Darkness

Lektionen in Finsternis

Werner Herzog

Shortly after the Gulf War, oil fires were raging all through Kuwait. In the week before this sea of fire would be extinguished, Werner Herzog filmed this apocalyptic landscape with its murky skies, scorched earth and capricious flames. Ironically, he calls this burning Kuwait "a new landscape, a national park for the future." He calls his documentary a poetical science-fiction film, because it does not contain a single image in which we can recognize our planet. Taken from the ground and from a helicopter, the often surreal shots are accompanied by music from composers like Wagner, Prokofiev and Mahler. We also meet some Kuwaitis: a mother, for instance, who says her child has been unable to speak since the war. But above all, the film focuses on the scenery, with images that are often shockingly beautiful, as Herzog has so often captured destruction, tragedy and beauty in a single shot.

Losses to Be Expected

Mit Verlust ist zu rechnen

Ulrich Seidl

Two years after the fall of the Iron Curtain and 18 years before he would cover similar ground in his fiction film *Import/Export*, Ulrich Seidl explored the borders between Eastern and Western Europe. It's the winter of 1992 in a small Austrian village on the Czech border, and widower Josef "Sepp" Paur has been living alone for a year. He has almost run out of the stockpile of frozen meals his wife had prepared for him before her death, so time has come for him to look for another wife. Through his binoculars, he spots the widow Paula Hutterová in the small Czech village just across the border. After the Second World War, she was one of the few German people who were allowed to stay there. Now she lives in a small house with no running water, with her dogs for company and a black-and-white television as her most precious possession. Josef Paur smells an opportunity, and in his own way tries to win her heart. Seidl mixes the blackly comedic tale with tableau-like images of day-to-day life in the two villages, for a film about the loss of borders, of a homeland, of youth, of love.

Our Daily Bread

Unser täglich Brot

Nikolaus Geyrhalter

Ever seen a machine that shakes all the olives from a tree in 15 seconds? *Our Daily Bread* takes the viewer to places in Europe where our food is produced. Different production processes of various food items are revealed, from olives to steaks and from tomatoes to salt. The sometimes shocking images show how conveyor belts, cutting devices and immense machines determine the rhythm of the process. People, animals and crops seem to play no more than a supporting role in the logistics of food production. As outsiders, we look at the activities of people who earn a living in this business. *Our Daily Bread* evokes questions about the consequences for man, animal and environment, and the desirability of modern production methods. Without comment or explanation, surreal scenes are dished up and the distance between consumer and product becomes almost tangible.



Austria, 2005
35mm, color, 92 min

Director: Nikolaus Geyrhalter
Photography: Nikolaus Geyrhalter
Editing: Wolfgang Widerhofer
Sound: Hjalti Bager-Jonathansson, Andreas Hamza, Stefan Holzer
Production: Nikolaus Geyrhalter & Markus Glaser & Michael Kitzberger & Wolfgang Widerhofer for Nikolaus Geyrhalter Filmproduktion GmbH
World Sales: Autlook Filmsales
Distribution for the Netherlands: EYE Film Institute
Screening Copy: EYE Film Institute
Involved TV Channels: ZDF/3sat, ORF

Nikolaus Geyrhalter:
Washed Ashore (1994), The Year After Dayton (1997), Pripyat (1999), Elsewhere (2001), Once There Was a War (2003), 7915 km (2008), Allentsteig (2010), Abendland (2011), Donauspital - SMZ ost (2012)

www.geyrhalterfilm.com

Awards: Special Jury Award International Documentary Film Festival Amsterdam, Special John Templeton Prize Visions du Réel, Special Jury Award International Documentary Film Festival Jihlava, a.o.

Silverlake Life

Peter Friedman, Tom Joslin

In 1993, at the height of the AIDS epidemic, this landmark documentary was the first film to intimately expose viewers to the ravages of the disease. When filmmaker Tom Joslin and his longtime partner Mark Massi were both diagnosed with AIDS, Joslin decided to start a video diary. This film combines the intimacy and inevitability of a dying man's diary with a striking visual style. As Joslin's strength began to falter, filmmaker Peter Friedman took over the project and completed the film. He distilled hundreds of hours of footage into a compact, compelling narrative. *Silverlake Life* is a harrowing record of two gay men suffering from the disease, told from the time they were diagnosed to their deaths. We see how AIDS destroys the human body from within, and how even the simplest of tasks can become an insurmountable obstacle. The unflinching camera and the probing honesty with which the pair speak about their disease make for a unique account and a deeply moving experience.



USA, 1993
video, color, 99 min

Director: Peter Friedman, Tom Joslin
Photography: Peter Friedman, Tom Joslin, Mark Massi, Elaine Mayes
Editing: Peter Friedman
Sound: Tom Joslin, Mark Massi
Music: Lucia Hwong
Production: Doug Block for Silverlake Productions, Peter Friedman, Tom Joslin, Jane Weiner
World Sales: Films Transit International Inc.
Screening Copy: Films Transit International Inc.

Peter Friedman:
Death by Design: Where Parallel Worlds Meet (1997), The Big Picture (2002), Mana: Beyond Belief (2004), Poor Consuelo Conquers the World (2011), a.o.

Tom Joslin:
Black Star: Autobiography of a Close Friend (1977)

Awards: Best Documentary Film Berlin International Film Festival, Freedom of Expression Award & Grand Jury Prize Sundance Film Festival, a.o.



Colombia, Argentina, 2009
HDCam, color, 94 min

Director: Nicolas Entel
Photography: Mariano Monti, Patricio Suarez
Editing: Pablo Farina
Music: Didi Gutman, David Majzlin
Narration: Nicolas Entel, Alan Hayling
Narrator: Jorge Enrique Abello
Production: Ivan Entel for Cia. Argentina de Peliculas, Nicolas Entel for Red Creek Productions
Co-Production: Arko Vision
Distribution for the Benelux: IDFA Fund
Screening Copy: Red Creek Productions
Involved TV Channels: Channel 4, Discovery Channel, ARTE/ZDF, RCN Cine

Nicolas Entel:
Orquesta Tipica (2006)

Awards: Grand Jury Prize & Audience Award Miami International Film Festival

idfa fund

Sins of My Father

Pecados de mi padre

Nicolas Entel

Sins of My Father opens with the menacing voice of drug lord Pablo Escobar and images of violence in Colombia. In the 1980s, Escobar was responsible for a slew of murders, including those of the country's justice minister and a presidential candidate, before he was murdered himself. This documentary depicts Escobar as seen through the eyes of his son Juan Pablo, who fled Colombia with his mother following his father's death. Juan Pablo changed his name to Sebastian Marroquin and went on to lead a "normal" life. Filmmaker Nicolas Entel met Sebastian and persuaded him to tell his story on camera in 2009. His father's crimes still cast a shadow over his life and he wants to make amends. And so we see him writing a letter to the children of two of his father's most prominent victims, Justice Minister Rodrigo Lara Bonilla and the charismatic politician Luis Carlos Galán. We learn just how devastating the violent loss of one's father can be, irrespective of what kind of person he was. Against the backdrop of archive footage, the children discuss their fathers' lives. Meanwhile, attempts are made to organize a meeting between Escobar's son and the children of the drug lord's victims.



USA, 2008
35mm, color, 116 min

Director: Errol Morris
Photography: Robert Chappell, Robert Richardson
Editing: Andy Grieve, Steven Hathaway, Dan Mooney
Production: Errol Morris for Fourth Floor Productions Inc., Julie Ahlberg
Executive Production: Jeff Skoll & Diane Weyermann for Participant Media, Robert Fernandez
World Sales: Sony Pictures Releasing International
Distribution for the Netherlands/Screening Copy: Sony Pictures Releasing (Holland)

Errol Morris:
Gates of Heaven (1978)
Vernon, Florida (1981)
The Thin Blue Line (1988)
A Brief History of Time (1991)
Fast, Cheap & Out of Control (1997)
Stairway to Heaven (1998)
Mr. Death: The Rise and Fall of Fred A. Leuchter, Jr. (1999)
The Fog of War (2003)
Tabloid (2010)

www.errolmorris.com

Awards: Silver Bear Grand Jury Prize Berlin International Film Festival

Standard Operating Procedure

Errol Morris

Under the regime of Saddam Hussein, the Abu Ghraib Prison in Bagdad was one of Iraq's most notorious. In 2004, it made world headlines because of the degrading situations in which the U.S. Army put its prisoners. Photos attested to humiliation and torture, often sexual in nature, and a congressional investigation revealed that this was not just an isolated incident. In the way he is known for, director Errol Morris gives the floor to a number of those directly involved, including Brigadier General Janis Karpinski, Sergeant Javal Davis, military intelligence interrogator Roman Krol and Private First Class Lynndie England. The tautly filmed interviews, with the interviewees gazing straight into the camera, are interspersed with the contested photos and some strongly composed dramatizations. The guilty parties have now been tried and look back on their behavior in various ways. Some of them are baffled by their own lapses, while others wash their hands of the situation or play down the scandal. Most of those who refused to participate in the wrongdoing were dishonorably discharged from the army. The question is not only how all of this could happen, but also why the pictures were taken and to what extent a photo can influence public opinion and the course of history. And do we now know everything about the U.S. Army's misconduct in Iraq?

Videocracy

Erik Gandini

A cross section of the “videocracy” in Italy as ruled by Prime Minister Silvio Berlusconi, who for decades had both politics and the media wrapped around his little finger. *Videocracy* opens with a clip from the very first commercial TV broadcast in Italian history. In the show, viewers have to call the studio to answer questions. For every correct response, a masked housewife in the studio has to remove an article of clothing in a suggestive manner. The film states that this was the beginning of the “cultural revolution” that has turned Italy into what it is today: a country in which power and media attention are one and the same. Director Erik Gandini focuses on the twilight zone between the reality of TV and the real world that constantly follows its example, and reveals the processes that are found in between. Born and raised in Italy, Gandini moved to Sweden when he was 18, which puts him in the unique position of an expert outsider. He knows the country and its faults well enough to get unprecedented access to his subject matter, all the way up to Lele Mora, the puppeteer behind “the television of the president.” But at the same time, Gandini can interpret his material from a distance, without getting sucked into Berlusconi’s media merry-go-round like so many other potential critics.



Sweden, Denmark, 2009
35mm, color, 80 min

Director: Erik Gandini
Photography: Manuel Claro,
Lukas Eisenhauer
Editing: Johan Söderberg
Sound: Hans Möller
Music: David Österberg, Johan Söderberg
Production: Erik Gandini for ATMO
Co-Production: Zentropa Real
Executive Production: Kristina
Aberg for ATMO
World Sales: TrustNordisk
Distribution for the Netherlands:
Wild Bunch Benelux distribution
Screening Copy: Swedish Film Institute
Involved TV Channels: SVT, YLE, DR

Erik Gandini:
Raja Sarajevo (1994)
Not Without Prijedor (1996)
Amerasians (1998)
Sacrificio (2001)
Surplus (2003)
Gitmo (2005)



USA, 2009
video, color, 90 min

Director: Ondi Timoner
Photography: Vasco Nunes, Ondi Timoner
Editing: Josh Altman, Ondi Timoner
Music: Marco d' Ambrosio, Ben Decter
Narration: Ondi Timoner
Narrator: Ondi Timoner
Production: Christin Mizelle
for Interloper Films
World Sales: Interloper Films
Screening Copy: Interloper Films

Ondi Timoner:
DIG! (2004)
Join Us (2007)
Cool It (2010)
Library of Dust (2011)
a.o.

Awards: Grand Jury Prize
Sundance Film Festival

We Live in Public

Ondi Timoner

Former Internet millionaire Josh Harris has always been fascinated by the influence of new media on day-to-day life. In 1999, Harris launched his own *Big Brother* avant la lettre by starting an experiment in New York City, in which around 100 artists were placed in a room, filmed and followed on the Internet every second of the day. According to Harris, the project *Quiet, We Live in Public* shows what the Internet would look like in reality. Sleeping, showering, having sex – everything was filmed, watched and commented upon within the community. After the inevitable implosion of *Quiet*, this “Andy Warhol of the cyber generation” had 32 cameras installed in the apartment he shared with his girlfriend to provide Internet users with nonstop insight into their everyday lives. The new project also failed, and that was when a lonely and penniless Harris left for Ethiopia. Filmmaker Ondi Timoner was one of the residents in the *Quiet* project and spent 10 years worming her way around Harris’s life. Home movies, racy scenes from *Quiet* and archive footage of the excesses of Internet millionaires combine with interviews to create a cinematic roller coaster. *We Live in Public* documents the experimental period of an Internet pioneer and ponders whether our virtual life might just take over at some point.



**Israel, France, 2008
video, color, 81 min**

Director: Avi Mograbi
Photography: Philippe Bellaiche
Screenplay: Avi Mograbi, Noam Enbar
Editing: Avi Mograbi
Music: Noam Enbar
Production: Serge Lalou for Les Films d'Ici, Avi Mograbi for Avi Mograbi Films
Co-Production: Le Fresnoy
World Sales: Doc & Film International
Distribution for the Netherlands: Cinéart Nederland BV
Screening Copy: Doc & Film International
Involved TV Channel: Channel 8

Avi Mograbi:
Deportation (1989), The Reconstruction (1994), How I Learned to Overcome My Fear and Love Arik Sharon (1997), Happy Birthday Mr. Mograbi (1999), Relief (1999), Will You Please Stop Bothering Me and My Family (2000), At the Back (2000), Wait It's the Soldiers I'll Hang Up Now (2002), August (2002), Detail (2004), Avenge But One of My Two Eyes (2005), Mrs. Goldstein (2006), Once I Entered a Garden (2012)

Awards: Non-Fiction/
Documentary Award Gijón
International Film Festival

Z32

Avi Mograbi

The tone of *Z32* is deceptively playful, but documentary veteran Avi Mograbi broaches some serious issues. A young soldier, once a member of an elite unit of the Israeli army, was involved in an act of retaliation that killed various Palestinian policemen. The man regrets what happened and wonders if he can be forgiven. In this self-proclaimed “musical-documentary-tragedy,” Mograbi alternates between interviews with the soldier and his girlfriend and scenes in which the director himself offers singing commentary. Do I give the floor to a killer, he wonders, accompanied by a small orchestra in his living room. Meanwhile, Mograbi’s wife doesn’t like it one bit. The director experiments with different ways to make the soldier and his girlfriend unrecognizable, perhaps to illustrate that he, too, is looking for answers. “Do you think I’m a murderer?” the man asks his girlfriend. She doesn’t know. Anyhow, their anonymity – Mograbi eventually settles on a computer-animated mask – lifts the question about guilt and absolution above this one individual: after all, couldn’t anybody be behind that mask?

IDFA 2012



COMPETITION for Feature-Length Documentary:



BAD BOY. HIGH SECURITY CELL

DIR. JANUSZ MROZOWSKI
PROD.: JANUSZ MROZOWSKI
FRANCE/POLAND, 2012, 78'

COMPETITION for Student Documentary:



ROGALIK

DIR. PAWEŁ ZIEMILSKI
PROD.: POLISH NATIONAL FILM
SCHOOL IN ŁÓDŹ, POLAND, 2012, 17'

DOC NEXT Programme:

PSZÓW | DIR. AGATA ZAJĄC, MONIKA ZAJĄC, MICHALINA KRAKOWCZYK, MARZENA KRAKOWCZYK | POLAND, 2012, 6'

WITHOUT SPECTATOR | DIR. RAFAŁ ANDRZEJ GOŁĘBIAWSKI | POLAND, 2012, 6'

DOCS FOR SALE:

ROGALIK | DIR. PAWEŁ ZIEMILSKI

THE PALACE | DIR. TOMASZ WOLSKI

MOTHER 24/7 | DIR. MARCIN JANOS KRAWCZYK

SURVIVE AFGHANISTAN | DIR. MAŁGORZATA IMIELSKA

GALUMPHING | DIR. KAMILA JÓZEFOWICZ

DREAM OF SAN JUAN | DIR. JOAQUIN DEL PASO,
JAN PAWEŁ TRZASKA

MY HOUSE WITHOUT ME | DIR. MAGDA SZYMKÓW

LOSING SONIA | DIR. RADKA FRANCZAK

EXIT POINT | DIR. JAGODA SZELC

FREESTYLE LIFE | DIR. ADAM PALENTA

YORZEIT | DIR. ZUZANNA SOLAKIEWICZ

MAN AT WAR | DIR. JACEK BŁAWUT

I WANT (NO) REALITY/ NEEDCOMPANY

ON LIFE AND ART | DIR. ANA BRZEŃSKA

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NON-COMPETITIVE PROGRAMS

Latasters in Focus

The Netherlands Institute for Sound and Vision has selected Peter Lataster and Petra Lataster-Czisch to be Documentary Makers in Focus 2012. IDFA is screening the archive film *We*, which the filmmakers created for the occasion, as well as three other highlights from their oeuvre.

If We Knew

Als we het zouden weten

Peter Lataster, Petra Lataster-Czisch

Around the beginning of the 21st century, Dutch pediatricians were accused by a number of foreign religious groups of using Nazi methods. According to the accusations, they regularly "murdered" newborn babies because they had too many birth defects. From up close and without comment, *If We Knew* documents a group of pediatricians on the maternity ward of a hospital as they fight the daily battle to treat critically ill newborn babies and save them if possible. The process often involves tough dilemmas and ethical questions about quality of life and the limits of medical science. We see the doctors at work by the incubators, where tiny babies lie connected to countless sorts of machines, fighting for their lives. We listen to the pediatricians' long and arduous discussions with colleagues and parents. In voice-over, the doctors explain how they experience their work, and how powerless they feel when a child dies in their hands. But they also struggle with the question of whether there is still a point in further treatment, and what the price would be if a seriously disabled child were to survive. Their stories and actions express great commitment and dedication, refuting the accusations that they would act immorally.



The Netherlands, 2007
video, color, 75 min

Director: Peter Lataster,
Petra Lataster-Czisch
Photography: Peter Lataster
Screenplay: Peter Lataster,
Petra Lataster-Czisch
Editing: Mario Steenberg
Sound: Gertjan Miedema
Music: Candy Dulfer
Production: Marty de Jong
for Lataster & Films
Screening Copy: Lataster & Films
Involved TV Channel: Human

Peter Lataster &
Petra Lataster-Czisch:
De bekoring (1991), Tales of a River
(1994), Call It Sleep (1996), River
of Time (1999), Fragile Happiness
(2001), Dreamland DDR (2003),
Birth-Day (2004), This Will Never Go
Away (2005), Ojuna (2005), I Like to
Touch Everything (2006), The Things
You Don't Understand (2010), Not
Without You (2010), Jeroen, Jeroen
(2011), We (2012)

www.latasterfilms.nl

Awards: Grand Prix EIDF, Sound
& Vision Award Netherlands



Not Without You

Niet zonder jou

Peter Lataster, Petra Lataster-Czisch

When his wife Hermine van Hall asks him if he worked "like a good boy," Ger Lataster responds, "What the hell else would I do?" Arguments and misunderstandings abound in this intimate double portrait of the artist couple, filmed by their son and daughter-in-law. They follow the old folks at home from very close up, capturing their physical and mental decline with no holds barred. The contrast between an old photo of Hermine nursing her son Peter and her currently senile state is poignant, as is footage from then and now in which she and Ger look at his paintings. The film's tempo is in line with the gradual rhythm of old age, dominated by daily activities such as sleeping, washing, eating breakfast, taking pills and confusion concerning afternoon cocktails. Despite all the troubles, the couple feels inextricably linked by a deep, mutual understanding. Because they know that one of them will have to be the first to go, this inevitable absence hangs over everything like an unspoken sadness. But first and foremost, *Not Without You* is an ode to love and the comfort of art.



The Netherlands, 2010
HDcam, color, 85 min

Director: Peter Lataster,
Petra Lataster-Czisch
Photography: Peter Lataster
Editing: Mario Steenberg
Sound: Tom d' Angremont, Petra
Lataster-Czisch, Gertjan Miedema,
Robil Rahantoeknam
Production: Petra Lataster-
Czisch for Lataster & Films
Executive Production: Marty de Jong
World Sales: NPO/RNW Sales
Screening Copy: Lataster & Films
Involved TV Channel: Human

Peter Lataster &
Petra Lataster-Czisch:
De bekoring (1991), Tales of a River
(1994), Call It Sleep (1996), River of
Time (1999), Fragile Happiness (2001),
Dreamland DDR (2003), Birth-Day
(2004), This Will Never Go Away
(2005), Ojuna (2005), I Like to Touch
Everything (2006), If We Knew (2007),
The Things You Don't Understand
(2010), Jeroen, Jeroen (2011), We (2012)

www.latasterfilms.nl

Awards: Golden Calf for Best
Dutch Feature Documentary
National Dutch Film Festival, a.o.





The Netherlands, 1994
video, color, 85 min

Director: Peter Lataster,
Petra Lataster-Czisch
Photography: Peter Lataster
Editing: Jan Langeveld
Sound: Flip van den Dungen,
Wouter Hasebos
Production: Frank van Reemst
for Stichting Zig/Zag
Screening Copy: Lataster & Films

Awards: Golden Calf for Best Dutch Feature
Documentary National Dutch Film Festival

Peter Lataster &
Petra Lataster-Czisch:
De bekoring (1991), Call It Sleep
(1996), River of Time (1999), Fragile
Happiness (2001), Dreamland DDR
(2003), Birth-Day (2004), This Will
Never Go Away (2005), Ojuna (2005), I
Like to Touch Everything (2006), If We
Knew (2007), The Things You Don't
Understand (2010), Not Without
You (2010), Jeroen, Jeroen (2011), We
(2012)

www.latasterfilms.nl

Tales of a River

Verhalen van een rivier

Peter Lataster, Petra Lataster-Czisch

At the point where the Mulde River branches off to the south from the Elbe lies the city of Dessau, in the east of Germany. Before the reunification of Germany, Dessau was located in the German Democratic Republic and everything was different. A number of inhabitants talk about the things that have changed for them – not in a political sense, but in the everyday, individual details of their lives. Hans used to be a party economist and now he is a nurse. Renate was working below her educational level in a factory, and although she now has a more interesting job, she still misses her colleagues and the feeling of solidarity. Angelika has moved up from being a simple employee to a successful manager in a brand-new office block built in Bauhaus style. Interwoven through all these stories is that of the elderly Herr Weise, who has gone through his share of political revolutions in his lifetime. For filmmaker Petra Lataster-Czisch, *Tales of a River* is also a personal investigation: although she now lives and works in the Netherlands, she was born in Dessau in 1954.



The Netherlands, 2012
DCP, color / black-and-white, 60 min

Director: Peter Lataster,
Petra Lataster-Czisch
Photography: Peter Lataster
Editing: Mario Steenbergen
Production: Petra Lataster-
Czisch for Lataster & Films
Screening Copy: Lataster & Films

Peter Lataster &
Petra Lataster-Czisch:
De bekoring (1991), Tales of a River
(1994), Call It Sleep (1996), River
of Time (1999), Fragile Happiness
(2001), Dreamland DDR (2003),
Birth-Day (2004), This Will Never
Go Away (2005), Ojuna (2005), I Like
to Touch Everything (2006), If We
Knew (2007), The Things You Don't
Understand (2010), Not Without You
(2010), Jeroen, Jeroen (2011)

www.latasterfilms.nl

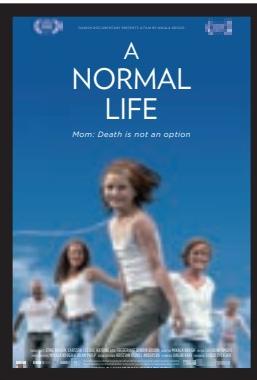
We

Peter Lataster, Petra Lataster-Czisch

WORLD PREMIERE

Why are we moved by the look in someone's eyes? When does a stare lose its innocence? Can looks kill? These are the questions Peter Lataster and Petra Lataster-Czisch raise with their found-footage film, which was commissioned by the Netherlands Institute for Sound and Vision. Taking "the gaze" as their central theme, the directors searched out a wide range of footage. Some scenes are innocent, such as a father looking at his newborn child, people looking at a solar eclipse, a provocative showgirl, or painter Karel Appel looking at a canvas. But gradually, less innocent images begin to filter through, of white people measuring the noses of African tribesmen, Dutch people doing the Nazi salute, the mortal fear in the eyes of Nicolai and Elena Ceausescu during their trial, and emaciated African children on a mass exodus. Without any preconceived idea, the makers picked material that made them curious and left a big impression. Then they figured out how to fit the pieces of the puzzle together. Their modus operandi was inspired by the way dancer and choreographer Merce Cunningham used to compose his productions. Much of the editing was left to chance, with the quirks of the original material guiding the direction the film took.

DANISH DOCUMENTARY
PRESENTS

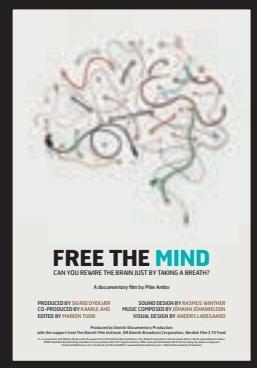


A NORMAL LIFE

A FILM BY MIKALA KROGH

The film examines how a mother keeps herself and her family going even though everything around her is an almost unbearable chaos with a daughter seriously ill of cancer. How she tries to displace the brutal realities, because she so much wants to live a normal life with her three girls. The mother wants to distribute her love and care equally among her girls, but suffers from living in a constant state of emergency.

www.danishdocumentary.com



FREE THE MIND

A FILM BY PHIE AMBO

Free the Mind is the fantastic tale of how one man's vision provides a turning point in the lives of human beings. Professor Richard Davidson is one of the world's leading researchers of the human brain. He sets out to discover if, and how, it is possible to physically change the brain using only the power of thought.

www.freethemindthemovie.com



I AM BREATHING

A FILM BY EMMA DAVIE & MORAG MCKINNON

I AM BREATHING is about the thin space between life and death. Within one year, Neil Platt becomes paralysed from the neck down. As his body fails, he tries to make sense of his life in order to communicate who he is in a letter to his one year old son.

www.iambreathingfilm.com



A collage of several small video stills from different documentaries. The images include a man in a blue shirt, a woman in a red dress, a man in a green jacket, a man in a suit, and a man in a white shirt. The overall theme is a collection of documentary films.

GROOTSE COLLECTIE DOCUMENTAIRES

Dutch Documentary Collection: films uit heden en verleden

beeldengeluid.nl

BEELD EN GELUID

Het Nederlands Instituut voor Beeld en Geluid bewaart meer dan een eeuw Nederlandse audiovisuele geschiedenis, waaronder films van Nederlandse documentairemakers. Jaarlijks nodigt Beeld en Geluid een gerenommeerde hedendaagse documentairemaker uit voor een opdrachtfilm, geïnspireerd op het archief van Beeld en Geluid. In 2012 zijn **Petra Lataster-Czisch & Peter Lataster** deze documentairemakers **IN FOCUS**. De opdrachtfilm **WIJ** is samen met een selectie van 11 films uit hun oeuvre - alle Engels ondertiteld - uitgebracht op een vierdelige dvd-box in de reeks Dutch Documentary Collection. De dvd-box is verkrijgbaar in de IDFA shop en via beeldengeluid.nl/webshop.

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SPECIAL SELECTIONS

Special Selections

In addition to screening in IDFA's main program, some of this year's 382 films will be presented in several Special Selections.

Focus Forward – Short Films, Big Ideas



In collaboration with General Electric and Cinelan, IDFA is presenting a collection of films from Cinelan's Focus Forward program, a series of 30 three-minute stories about innovative people who are reshaping the world through act or invention, directed by the world's most celebrated documentary filmmakers.

GE and Cinelan, a strategic media company that creates affinity for brands among global audiences, have partnered to create this series of short nonfiction films focused on the incredible human power of ideas and invention. Cinelan co-founders Morgan Spurlock and Karol Martesko-Fenster and head of special projects Douglas Dicconson have worked with award-winning documentary filmmakers such as Lixin Fan, Liz Garbus, Alex Gibney, Phil Cox, Victor Kossakovsky, Nelson George and Jessica Yu to produce 30 three-minute films that will be featured at prestigious film festivals around the world. Screenings are followed by day-and-date distribution online and via additional platforms to millions of viewers. Curated by Cinelan's director of content strategy and acquisitions Damon Smith, these films tell the stories of visionaries such as scientists, engineers, economists, mathematicians, physicists, financiers, and in some cases everyday folks who have facilitated human progress or reshaped our world by their efforts and inventions.



Operation Free Lunch

The following films are screening prior to feature-length documentaries in the main program. For the full program, see focusforwardfilms.com.

DisplAir

Victor Kossakovsky, 2012

Meet Maxim, the young inventor of a truly jaw-dropping new technology with limitless applications that will eliminate the need for screens and monitors – and all manner of electronic junk.

Emergency

Kief Davidson, 2012

In an area better known for apocalyptic sandstorms, punishing heat and seemingly endless war, Sudan's state-of-the-art Salam Center is accessible to millions in need of trauma surgery and first-rate health care thanks to the innovative efforts of Dr. Gino Strada.

Heart Stop Beating

Jeremiah Zagar, 2012

In March 2011, two visionary doctors from the Texas Heart Institute successfully replaced a dying man's heart with a 'continuous flow' device, proving that life was possible without a heartbeat.



Meet Mr. Toilet

In Your Head**Petra Epperlein & Michael Tucker, 2012**

Meet software developers and clinicians working to treat chronic pain with immersive, biofeedback-enhanced virtual-reality software – a therapeutic twist on the world of *Tron* with almost limitless practical applications on the horizon.

The Invisible Bicycle Helmet**Fredrik Gertten, 2012**

Two idealistic young female entrepreneurs created a revolutionary 21st-century design object everyone told them would be impossible to fashion.

Meet Mr. Toilet**Jessica Yu, 2012**

For those without access to a simple toilet, poop can be poison. Businessman-turned-sanitation-superhero Jack Sim fights this oft-neglected crisis affecting 2.6 billion people.

Mushroom Man**Leslie Iwerks, 2012**

Paul Stamets believes we have entered the sixth major extinction

**Mushroom Man**

on our planet. He presents mushrooms as a solution to this problem, including cleaning polluted soil, creating new insecticides, treating smallpox and maybe even the flu.

The Music Man**Steve James, 2012**

Professor and inventor Ge Wang believes everyone who loves music should be able to play it. To that end, he created the "Ocarina" app, which turns the iPhone into a musical instrument.

Operation Free Lunch**Lixin Fan, 2012**

Journalist Deng Fei set up the Free Lunch Campaign in 2011, raising \$3.9 million from Chinese social media users in just one year and pioneering the power of micro-blogging in China's battle against inequality.

Speaking with Light**Alex Gibney, 2012**

Dr. Edie Widder takes us on a journey deep under the sea, using pioneer research with bioluminescent sea creatures to help us shine a light on the levels of pollution we're producing aboveground.

**The Music Man**

Doc Next

A new generation of D-I-Y documentary makers focuses on Europe



Doc Next Network

Doc Next brings fresh short documentaries by young European D-I-Y media makers to the big screen. Their portrayals of everyday heroes reveal small, sympathetic, local actions that have a big impact. About the love for storytelling, pigs, tea, riots and religion. What are the images of Europe that they reveal? Doc Next mixes thoughtful documentaries with critical and political remix videos.

Doc Next Network is a unique movement of media makers, educators, programmers, researchers and innovators, capturing the views of young European media makers to redefine documentary within the shifting borders of Europe. The network collects works by young European media makers from the D-I-Y generation in a media archive, which is publically accessible on the video-sharing website Vimeo. One of the primary goals is to find new talent and showcase it at major festivals, on radio, TV and online.

Doc Next is an initiative of IDFA and the European Cultural Foundation (ECF), founded on a mutual desire to make sure the voices of young D-I-Y media talent are included in public opinion.

Doc Next films are screened prior to feature-length documentaries in the main program. More D-I-Y films can be seen in the Doc Next Mini-Cinema on the Rembrandtplein. For the full program, see www.docnextnetwork.org.



Enclosure

Without Spectator (Bez Widza)

Rafal Andrzej Glombiowski, Poland, 2011

Piotr is a young artist who conducts a dialogue with an invisible spectator as he searches for inspiration. The only witness is the camera.

Production: Association of Creative Initiatives “e”, Videonotations 2011

Hoodforts

Mile End Community Project, UK, 2011

A community film sharing a message from a group of young people in Mile End in London, about why other young people should stay out of trouble and work towards achieving their dreams.

Production: participatory project with a team of young filmmakers from Tower Hamlets in London

One of Us (Icimizden Biri)

Gamze Akan, Ilgin Aksoy & Sengul Moral, Turkey, 2011

The people of Eskisehir in Turkey talk about a statue, creating stories around it and revealing their own personalities in the process.

Production: MODE Istanbul, 2011

Enclosure (Kapanım)

Akile Nazli Kaya, Czech Republic, 2011

“The depiction of a nightmare caused by religious fanaticism,” as the maker puts it. In the absence of words, the film poses some very important and troubling questions. What is religion? What is fanaticism? Who decides what is?

Production: Akile Nazli Kaya

Astronauts

Jaha Browne & Tara Manandhar, UK, 2012

A gentle exploration into the aspirations of various generations, presented through a series of short interviews conducted along the South Bank area of London.

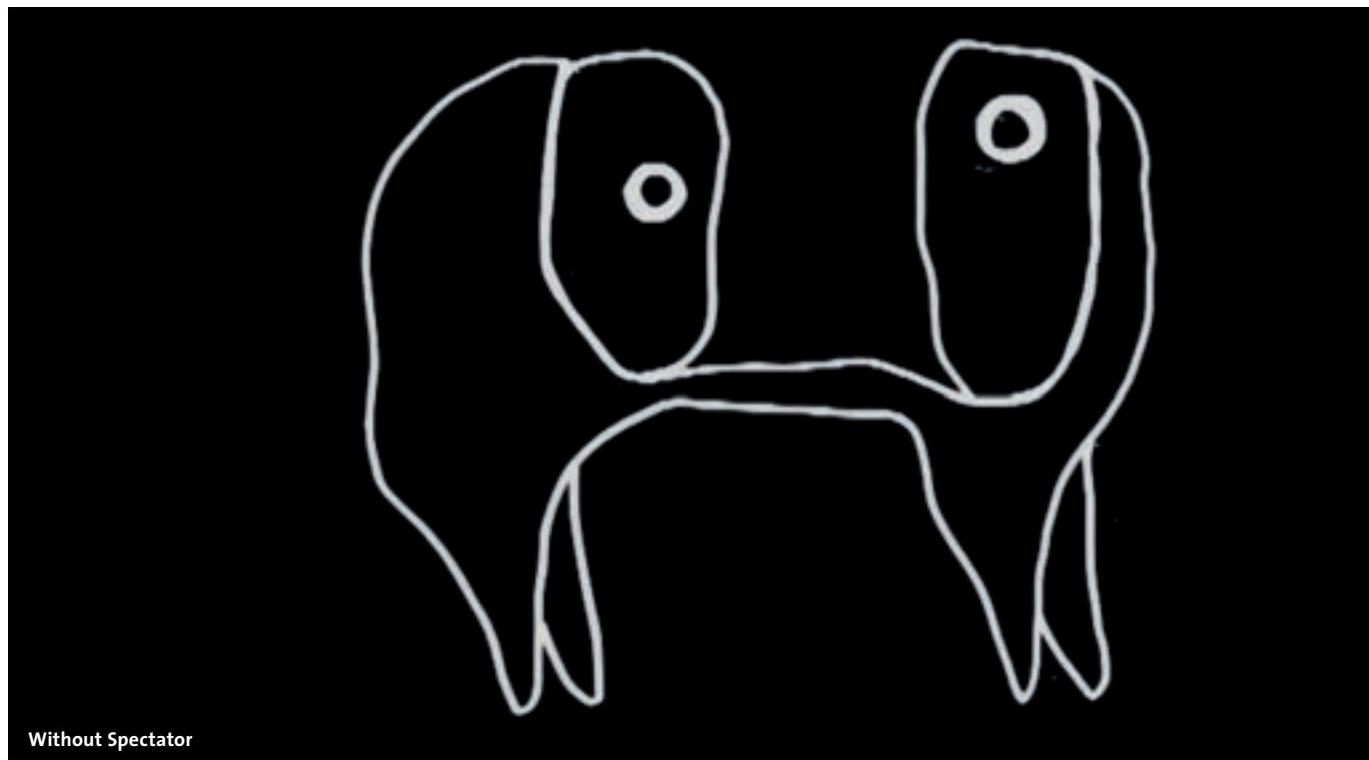
Production: British Film Institute Future Film, 2012

Just Brewed it, We're Waiting for it to Settle

Hande Zerkin, Metin Akdemir, Gunes Uyaniker & Gulgun Dedecam, Turkey, 2012

A day at Refik's Tea House in Izmir, serving its customers fresh tea all day. “This place is my child. I devoted my life to it.”

Production: MODE Istanbul, part of the Street Stories Workshop Izmir



Without Spectator

Small Things

Lucas Tello, Spain, 2012

Orpheus used his voice to reverse death. In this black screen film, a whispering voice reverts to this myth to explain the beauty of cinema.

Production: *Luca Tello*, 2012

No Husband but a Pig in Estonia

Sasha Kheyfets, Estonia, 2011

Carolina can think of many reasons why she'd rather live with a pig than a man. The love for her pink piglet Rafi is unconditional and nothing will stop her from living with him.

Production: *Metropolis TV*.

Recover & Rebuild: Croydon

Rebecca Richards, London, 2011

A story about a small family business that fell victim to the 2011 summer riots in London. The effects are not only tangible for the Patel family, but for the whole Croydon area.

Production: *BFI Future Film Bursary Scheme*

Pszów

Agata & Monika Zajac, Michalina & Marzena Krakowczyk, Poland, 2011

Pszów is a former mining town in Poland. This film portrays the inhabitants and their dreams, fears and values.

Production: *Association of Creative Initiatives "q", as part of Poland Doc*

*These works are part of the Doc Next Network Media Collection.
www.docnextnetwork.org*

The One Minutes

For its 25th anniversary, IDFA and the One Minutes Foundation invited filmmakers around the world to send in short films of exactly one minute in length on the theme "25."

At the festival, a selection of 15 shorts (selected from around 100 entries) are being screened. The screening of this video collection at IDFA is powered by an alliance with BMW Netherlands and the Netherlands Institute for Sound and Vision. At the beginning of 2012, the two started this special alliance to secure the One Minutes collection (www.theoneminutes.org) for the future. Nominated for the 2012 Dutch SponsorRing Award, the collaboration has allowed the Netherlands Institute for Sound and Vision to digitize more than 10,000 videos and make them available for a wide audience.



25 Pieces of World (Oil Reserves)

The One Minutes Selection

2 vs. 5

Ekke Vasli, Estonia, 2012

25 People

Mohammad Reza Fartousi, Iran, 2012

25 Pieces of World (Oil Reserves)

Arya Sukapura Putra, Indonesia, 2012

25 Years Later

Christina Stuhlberger, Germany, 2012

25

Jos Houweling, The Netherlands, 2012

Behind Amsterdam Doors

Daan van Schijndel & Bram van Dijk, The Netherlands, 2012

Carta Postale

Haarlem College Media & Theater, The Netherlands, 2012

December 25

Wendy Dent, Australia, 2012

Hour 25

Muhammad Taymour, Egypt, 2012

No. 25 Symphony

Lali Kiknanelidze, Georgian Republic, 2012

Plus

Tom Varisco, USA, 2012

Tellen

Maartje Jaquet, The Netherlands, 2012

Time Is Going Fast

Erik Norkroos, Estonia, 2012

Time/Line

Peter Wintonick, Canada, 2012

Wk. 25 Symphony

Pablo Núñez Palma, The Netherlands, 2012

Green Screen

As part of IDFA's continuing commitment to such issues as the environment, sustainability and biodiversity, the festival has selected 22 films from its program to be labeled as Green Screen films. The following documentaries creatively elucidate various issues surrounding our environment and how we interact with it.

Are You Listening!

Kamar Ahmad Simon, Bangladesh, 2012, screening in Reflecting Images – Panorama

Bear 71

Jeremy Mendes & Leanne Allison, Canada, 2012, part of the IDFA DocLab Competition for Digital Documentary Storytelling

Dirty Energy

Bryan D. Hopkins, USA, 2012, screening in Reflecting Images – Panorama

The Fruit Hunters

Yung Chang, Canada, 2012, screening in Reflecting Images – Masters

Grandmother and the Wolf

Andreas Schnögl, Germany, 2012, screening in the IDFA Competition for Student Documentary

Husband But a Pig in Estonia

Sasha Kheyfets, Estonia, 2012, part of the Doc Next selection

Land Rush

Hugo Berkeley & Osvalde Lewat, Mali/USA, 2012, part of the Why Poverty? selection

Last Call at the Oasis

Jessica Yu, USA, 2012, screening in Reflecting Images – Best of Fests

Leviathan

Lucien Castaing-Taylor & Vérona Paravel, USA, 2012, screening in Paradocs

Living / Building

Clémence Ancelin, France, 2011, screening in Reflecting Images – Best of Fests

Meet Mr. Toilet

Jessica Yu, USA, 2012, part of the Focus Forward selection

More Than Honey

Markus Imhoof, Switzerland/Austria/Germany, 2012, screening in Reflecting Images – Panorama

Mushroom Man

Leslie Iwerks, USA, 2012, part of the Focus Forward selection

No Man's Zone

Toshi Fujiwara, France/Japan, 2011, screening in Reflecting Images – Best of Fests

Our Daily Bread

Nikolaus Geyrhalter, Austria, 2005, screening in RE: Constructing History

A Place at the Table

Lori Silverbush & Kristi Jacobson, USA, 2012, screening in Reflecting Images – Best of Fests

Rafea: Solar Mama

Jehane Noujaim & Mona El Daief, USA/Denmark/UK, 2012, screening in the IDFA Competition for Feature-Length Documentary and part of the Why Poverty? selection

The Sons of the Land

Edouard Bergeon, France, 2012, screening in the IDFA Competition for Feature-Length Documentary

Speaking with Light

Alex Gibney, USA, 2012, part of the Focus Forward selection

Springtime

Christophe Farnarier, Spain, 2012, screening in Reflecting Images – Panorama

Waste

Valentin Thurn, Germany, 2012, part of the Why Poverty? selection

Winter Nomads

Manuel von Stürler, Switzerland, 2012, screening in Reflecting Images – Best of Fests

Why Poverty?

IDFA is taking part in the global event Why Poverty?, which uses film to get people talking about poverty. The festival is screening a selection of the films created for the project, which commissioned award-winning filmmakers to make eight documentaries about poverty, and new and emerging talents to make 30 short films.

The films will be broadcast around the world in November 2012, by 62 national broadcasters with a combined potential audience of 500 million people. They will be accompanied by events designed to spark global and national debates and an online conversation to get people asking "Why Poverty?". Why Poverty? is run by Steps, a non-profit organization that combines documentaries, new media, old media and outreach to get millions of people talking about major issues.

Four of the Why Poverty? films have been selected for IDFA's main program: *Rafea: Solar Mama* (IDFA Competition for Feature-Length Documentary and IDFA DOC U Competition), *Poor Us – An Animated History of Poverty* and *Welcome to the World* (IDFA Competition for Mid-Length Documentary), and *Give Us the Money* (Reflecting Images – Panorama). The other feature-length films and a selection of shorts will be shown in three thematic blocks on November 22.



Afghan Girl

Louis Elsass, Denmark, 2012, 2 min

A young Afghan girl tells us she would like to go to school to become an engineer or a teacher, but that her father says she has to herd the sheep.

Coal Boy

Chandrasekhar Reddy Thumati, India, 2012, 5 min

In northeast India, a young boy does hard labor in the coalmines. But this boy has a dream, and this is only the first of many steps that he says will lead to London.

Colours in the Dust

Massena "Bougon" Cesar, Haiti, 2012, 6 min

Of the 1.5 million Haitians who lost their houses in the 2010 earthquake, 400,000 are still living in temporary shelters. Twelve-year-old artist Jouvens creates colorful artworks to deal with the misery he endured.

Education, Educator

Weijun Chen, China/South Africa, 2012, 58 min

Three stories of young Chinese people tell a bigger story about the country's failing education system. Rather than elevating the people, opening the market to private institutions has turned them into cash cows.

In Your Hands

Lucas Neito, Brazil, 2012, 7 min

In Cali, Colombia, where violence is rife and gang membership is the way to defend your neighborhood, which path will young Yair take?

Land Rush

Hugo Berkeley & Osvalde Lewat, Mali/USA, 2012, 58 min

A critical investigative documentary focusing on the major Malian sugar plantation project Sosumar, an example of an international enterprise in which local farmers are actively involved.

Love and Rubbish

Hanna Polak, Russia/Poland, 2012, 8 min

An unflinching yet poignant look at the lives of a group of children living in a garbage dump outside of Moscow, showing the hardships they face and the dreams they hold on to.

Lullaby

Victor Kossakovsky, Russia, 2012, 3 min

A couple of homeless men lay sleeping on the floor of a bank vestibule. If you want to use the ATM, you'll have to step right over them, or find somewhere else.



Miseducation

Nadine Cloete, South Africa, 2012, 5 min

Kelina, aged 12, goes to school in a township in Cape Town, riddled with guns, drugs and violence. How does she see the world on her daily trip to school?

Park Avenue: Money, Power and the American Dream

Alex Gibney, USA, 2012, 58 min

A thrilling, quick-cut debate on how capitalist America lost its balance, and how lobbyists became the most powerful people in Washington.

Stealing Africa

Christoffer Guldbrandsen, Denmark, 2012, 58 min

Thanks to large multinationals, the impoverished nation of Zambia hardly profits from its own natural resources. Vice President Guy Scott tries to ensure that taxes get paid.

Voices – Bolivia

Benjamin Orlitz, Finland, 2012, 5 min

In a tent on a square somewhere in Bolivia, regular people talk about life and love.

Waste

Valentin Thurn, Germany, 2012, 3 min

Why are more than a billion people going hungry? It's not that we don't have enough food, but that around one-third of it gets thrown away.

Wilbur, Episode 1

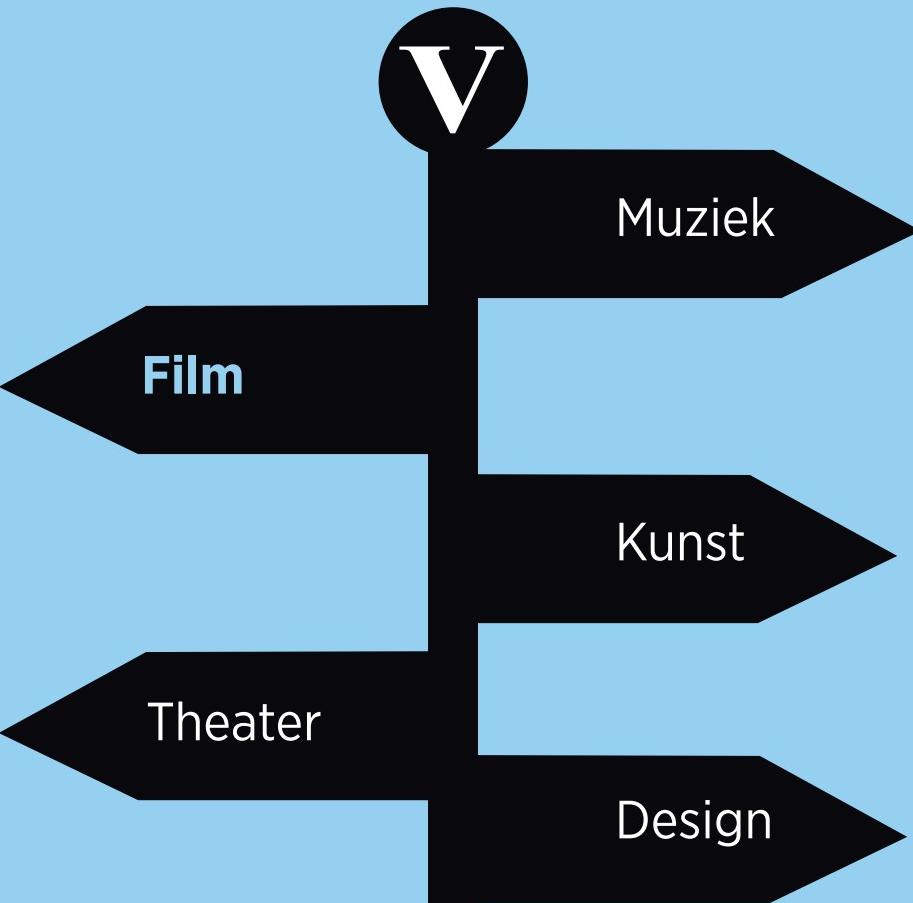
Adrien Roche, India, 2012, 4 min

In the first part of this energetic series, cheerful host Wilbur Sargunaraj travels to one of the poorest slums in India to show us his country's true "beauty."

Wilbur, Episode 3

Adrien Roche, India, 2012, 5 min

In the third installment of this energetic series, cheerful host Wilbur Sargunaraj offers us advice on how to bridge the immense gap between rich and poor in India.



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OFFSCREEN ACTIVITIES

Markets & Funding

IDFA Forum

for international co-financing and co-production of documentaries

IDFA Forum is the world's largest meeting place for professionals working in the documentary sector. Proposals for new documentary projects are pitched to commissioning editors, the representatives of broadcasting companies who are responsible for purchasing films, as well as other potential financiers. For documentary professionals who are looking to gain insight into the latest market developments and the financing of documentary films, the Forum is the place to be.

IDFA Forum is an important step on the path to obtaining full financing for projects. Ninety percent of all projects selected for a pitch find additional financing at the Forum, and almost all of the projects presented at the Forum end up getting made. For commissioning editors, sales agents and other financiers, the Forum is a great place to find new documentaries. For producers with little international experience, it's an invaluable introduction to the international documentary market.

By paying attention to alternative financing models, such as collaboration with non-governmental organizations, human rights organizations and crowd funding, the Forum stays in touch with the latest market developments. After the successful introduction of genre-specific programming in 2010, the Forum will continue to program arts & culture and cross-media projects in specialized Round Table sessions.

This year saw a total of 395 submissions. Of these, the Forum selected 58 projects, which will be pitched in different pitch categories depending on their current stage of development, genre and financing. In the Round Table setup, projects in different production stages are pitched in an intimate setting to a small group of commissioning editors and other financiers who have indicated their specific interest in the project. In the traditional Central Pitch setup, the producers take turns pitching their latest projects to broadcasters from around the world. Over the course of two mornings, 20 projects are presented. Observers are invited to attend both pitch setups.

During these pitching sessions, filmmakers and producers explain their intentions to commissioning editors and other financiers. The pitch covers all aspects of the film in terms of style, content and production. A moderated question-and-answer session gives the commissioning editors the opportunity to get more information from the pitch team as well as to express their opinion on the project. A few project teams will not pitch in public, but instead are invited to meet with potential financiers during prearranged individual meetings. The Forum selected four such individual meeting projects for 2012. A new feature this year is the Work in Progress screenings. The Forum selected five projects to present 20 minutes of their rough cuts to interested participants who can give advice in short feedback sessions.

All public pitches will be followed by prearranged one-on-one meetings, which gives the producer/filmmaker teams time to discuss the project in more depth with potential financiers. The staff of IDFA Forum organizes around 600 prearranged one-on-one meetings that take place in the afternoons of the Forum days. The combination of public pitches in various forms and the prearranged individual meetings is effective for producers and filmmakers alike.

In order to enhance the exchange of ideas and up-to-date market know-how, the Forum program includes industry panels on topics such as alternative financing, new distribution models and upcoming markets. By taking part in the IDFA Forum, participants can find out which subjects and themes are currently popular and learn about the latest documentary developments and trends, becoming more market-savvy in the process. The fact that the Forum takes place during IDFA means that commissioning editors, financiers and sales agents from all over the world are on the scene in Amsterdam. Contacts made here often lead to some of the most successful documentary collaborations.

The 20th edition of IDFA Forum takes place November 19-21 at the Compagnie Theater (Kloveniersburgwal 50). In order to attend, a valid IDFA Forum accreditation is required. IDFA Forum is supported by MEDIA and Ministry of Education, Culture and Science.



Ministry of Education, Culture and
Science



Docs for Sale

The distribution market for the creative documentary is small and specialized. Buyers are scattered all over the world. They vary from large public broadcasters to small TV stations and from film theater distributors to documentary film festival programmers. Over the past few years, new web-based distribution platforms have made the market even less clear-cut.

Docs for Sale brings the players in the ever-changing creative documentary sector together in Amsterdam. Filmmakers, producers and sales agents have the unique opportunity to bring their documentaries to the attention of potential TV buyers, festival programmers and distributors.

Docs for Sale during IDFA

A fully digitized viewing system for finished documentaries makes Docs for Sale very useful and efficient for buyers and distributors alike. Producers and sales agents get immediate access to accurate and up-to-date reports of the buyers' reactions to their films.

The catalogue numbers approximately 450 titles each year, categorized by theme. The selection process for Docs for Sale is a strict one: the films may not be more than one year old, and must be creative, high-quality documentaries for both theatrical release and TV broadcast.

Apart from the screening facilities, Docs for Sale offers a range of panels and meetings for filmmakers to increase their knowledge and expand their network. Filmmakers get to know TV buyers, sales agents and festival programmers, and acquisition people get the chance to meet new talent.

Docs for Sale Online

The catalogue has been available online since 2008. Here, sales agents and producers show their quality documentaries to potential buyers online throughout the year. The online catalogue currently features over 600 documentaries that can be streamed by its subscribers – predominantly TV buyers and festival programmers. It contains titles selected for this year's Docs for Sale as well as older documentaries that should not be forgotten. The catalogue is continuously updated by sales agents and independent producers. Viewers can browse through the catalogue or perform a goal-oriented search – by subject, genre, length, producer, director, sales agent, etc.

The majority of the 450 films selected for this year's Docs for Sale were made available through the online viewing system two weeks before the start of the festival. This enables buyers to do much of their viewing in the run-up to the festival, leaving them more time for networking and closing deals with producers and sales agents during the festival itself.

The 17th annual Docs for Sale is taking place November 16-23 at art society Arti et Amicitiae (Rokin 112), offering buyers and sellers a stylish meeting place to network and do business.

World Documentary Exchange

In 2009, Docs for Sale, the IDFA Fund (formerly the Jan Vrijman Fund), and the Doc Shop (part of Hot Docs documentary film festival in Toronto) launched a unique transatlantic collaboration called the World Documentary Exchange (WDE). Last year, we extended the collaboration by including the Busan International Film Festival in Korea, and this year the Durban International Film Festival also signed up. At WDE, fledgling directors and producers attend panel discussions on various documentary markets, including the European, North American, Asian and Middle Eastern markets. They also receive advice from sales agents and television buyers in one-on-one meetings. WDE aims to support new documentary filmmakers in their search for distribution channels for their films, as well as deepen their knowledge of the documentary market. The participants either originate from North America, Asia or Africa, or receive financial support from the IDFA Fund. Their films are being screened at this year's IDFA and are included in Docs for Sale.

WDE is supported by MEDIA Mundus.



IDFA Fund

2012 marks a key moment for the IDFA Fund. For 15 years, the Fund, formerly known as Jan Vrijman Fund, has supported filmmakers from Africa, Asia, Latin America, the Middle East and parts of Eastern Europe, allowing them to create and screen their films so that their stories can be heard in their home countries as well as abroad. The Fund offers a financial contribution to filmmakers with powerful and urgent stories, which they can use for research, script development, filming, editing or putting the finishing touches on their documentary.

The year began in uncertainty, after the Dutch Ministry of Foreign Affairs announced that it would drastically reduce the Fund's structural support. As a result, fewer projects could be selected in 2012 and one selection round was cancelled. To continue, the Fund had to forge new paths and find new sources of funding, as well as thoroughly re-examine its activities.

The year ends with a new name, new regulations and a new financial partner. By joining forces with the Bertha Foundation, the IDFA Fund has secured its base for the coming three years. In 2013, the Fund will once again hold two selection rounds and expand the creative guidance it offers filmmakers.

Selected Projects in 2012

With a total budget of €281,000, the IDFA Fund was able to

support a selection of 25 new projects, with a strong presence of women filmmakers and stories from Africa and the Arab world. In addition to the support given to the development and production of documentary films, the Fund also supported festivals in Cuba and Iraq, a workshop in Rwanda and a pitch event in India.

IDFA 2012

The festival is presenting 14 new IDFA Fund documentaries. This year's harvest showcases the diversity of filmmakers, regions, styles and subjects that the Fund supports. The films can be found in various competition programs as well as in Reflecting Images: Masters, Best of Fests and Panorama.

The Fund's involvement differs from film to film. It can be a small contribution to get a project started, though most of the time the Fund has contributed to the production. In some cases, it was involved in both development and production, such as with *Magic Words (to Break a Spell)* and *Gulabi Gang*, two films made respectively by internationally acclaimed filmmakers Mercedes Moncada Rodríguez and Nishtha Jain.

This year's selection also shows the work done by the Fund in supporting filmmakers by facilitating access to the various industry activities at IDFA. The directors of *Are You Listening!*, *Camera/Woman*, *Red Wedding*, *Sand Fishers* and *Where the Condors Fly* all participated in the IDFAcademy Summer School in the past. *Fallen City* was pitched at IDFA Forum 2010,



and several of the films were also selected for the Forum online. In addition to the 14 new films, the program also includes several films from past years. *Sins of My Father* (Nicolas Entel, Argentina/Colombia, 2009) and *Last Train Home* (Lixin Fan, Canada/China, 2009) are screening in the RE: Constructing History program that IDFA is presenting for its 25th anniversary. *Tishe* (Russia, 2002), *Svyato* (Russia, 2005) and *!Vivan las Antipodas!* (Germany/Netherlands/Argentina/Chile, 2011) are showing in the Victor Kossakovsky Retrospective.

Four projects supported by the Fund will also participate in IDFA Forum. *The Devil's Lair*, a story of survival in a world of drugs and violence by South African filmmaker Riaan Hendricks, and *Da Tong*, a portrait of a mayor that exposes the secret workings of China's Communist Party, will pitch respectively in the central and round table pitch. In the new Work in Progress section, renowned filmmaker François Verster will screen an update of *The Dream of Shahrazad*, a film that brings together the famous story collection of the 1,001 (or "Arabian") Nights with recent political events in Egypt, Turkey and Lebanon. Indian filmmakers Fahad Mustafa and Deepti Kakkar will screen their project *Powerless*, which focuses on the battle over electricity in India.

Partners

The IDFA Fund is supported by the Dutch Ministry of Foreign Affairs, the DOEN Foundation, Hivos Culture Fund, Media Mundus and the Culture of Resistance Network. New in 2012 is our collaboration with CBA Worldview and the Bertha Foundation.

DOEN Foundation's ambition is to help build a world in which everyone can participate. DOEN promotes sustainable, cultural and social pioneers and has supported the IDFA Fund since 2000. This is because the Fund aims to empower local, independent film culture in countries in transition and offers a platform for discussion and the exchange of ideas, which in turn contribute to the development of pluriform societies. www.doen.nl

Development organization Hivos supports independent film and documentary initiatives around the world. Hivos believes that independent cinema is essential for an open society in which there is space for free expression and dialogue. Arts and culture play a vital role in building such an open, democratic and pluralistic society. Hivos proudly supports the IDFA Fund, as it gives filmmakers in Africa, Asia and Latin America the possibility to produce their films and present them to an international audience. www.hivos.nl.

2012 Film Selection

IDFA Competition for Feature-Length Documentary

Who Will Be a Gurkha?, Kesang Tseten, Nepal/UK/Finland/Norway, WP

IDFA Competition for First Appearance

Fallen City, Qi Zhao, China, WP

IDFA Competition for Mid-Length Documentary

Camera/Woman, Karima Zoubir, Morocco, WP

Red Wedding, Lida Chan & Guillaume Suon, Cambodia/France, WP

Reflecting Images: Masters

Gulabi Gang, Nishtha Jain, India/Norway/Denmark, IP

Magic Words (to Break a Spell), Mercedes Moncada Rodríguez, Mexico/Guatemala/Nicaragua

Reflecting Images: Best of Fests

The Girl from the South, José Luis García, Argentina

Where the Condors Fly, Carlos Klein, Chile/Switzerland/Germany

Reflecting Images: Panorama

Are You Listening!, Kamar Ahmad, Bangladesh

The Last Station, Cristian Soto & Catalina Vergara, Chile

Sand Fishers, Samouté Andrey Diarra, Mali/France

United Red Army, Naeem Mohaiemen, Bangladesh/Japan, EP

Voice of a Nation: My Journey Through Afghanistan, Jawed Taiman, Afghanistan, WP

When Hari Got Married, Ritu Sarin & Tenzing Sonam, India/UK/USA

RE: Constructing History

Last Train Home, Lixin Fan, China/Canada

Sins of My Father, Nicolas Entel, Argentina/Colombia

Victor Kossakovsky Retrospective

Tishe!, Victor Kossakovsky, Russia

Svyato, Victor Kossakovsky, Russia

!Vivan las Antipodas!, Victor Kossakovsky, Germany/Netherlands/Argentina/Chile





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OFFSCREEN ACTIVITIES

Training & Education

IDFAcademy

SNS REAAL FONDS

IDFA offers talented international documentary filmmakers a training program that functions as a bridge between film school and practice. IDFAcademy takes place both during the festival and throughout the year, with the international training program IDFAcademy Summer School and two workshops in the Netherlands.

During the festival, IDFAcademy offers an annual four-day training program for emerging filmmakers, producers and film students. The program gives them the opportunity to meet highly esteemed documentary professionals who are willing to share their knowledge of the industry.

This year's IDFAcademy is presenting a broad variety of inspirational tutors and masters of the genre, from filmmakers to distributors. The curriculum contains master classes, case studies, lectures, panels, small-scale workshops and roundtable sessions with international professionals. IDFAcademy takes place November 15-18.

After last years' successful first edition, IDFAcademy is opening once again with the Meet the Participants program, hosted by the Netherlands Film and Television Academy (NFTA) on Thursday, November 15. Participants get the chance to meet each other during the afternoon and attend a film screening of *First Cousin Once Removed*, followed by a Q&A with its director, Alan Berliner. The following three days, the group meets at the Compagnie Theater.

IDFAcademy program

The IDFAcademy program includes both plenary sessions and several smaller sessions. These smaller sessions run parallel to one another, so the participants can decide which session to attend according to their interests.

During both the plenary and smaller sessions, participants can find out about the latest developments and sharpen their industry awareness. The meetings and workshops cover themes from production processes to financing and distribution. There will also be time for discussion and questions.

Plenary sessions

The plenary sessions address the steps every documentary filmmaker takes in developing a film. How do I tell my story? How do I get my film made? And how do I then get it shown? The plenary program includes a master class by filmmaker Sean McAllister, who will examine the quest for suitable documentary characters, and a lecture on documentary storytelling by Ove Rishøj from the European Documentary Network (EDN). A session on various models of financing a film will give special attention to crowd funding. Elisabeth Holm, producer and film program director at Kickstarter (a worldwide platform for creative projects ranging from film and music to technology and design), will elaborate on the dos and don'ts of using crowd funding platforms. Holm is



counterbalanced by director Steve James and producer Margarete Jangård, who have used both alternative and traditional financing methods and analyze their experiences with both.

Small sessions

The small sessions deal with a variety of topics. Esther van Messel (First Hand Films) shares important sales secrets, while festival experts Sean Farnel and Peter Jäger give recommendations on developing a festival strategy. There's a discourse on current cross-media production (e.g. web docs), with the participation of Georg Tschurtschenthaler (Gebrueder Beetz Filmproduktion, GmbH) and Andrew DeVigal, formerly of the *New York Times*. After last year's great success, IDFAcademy brings back the Pitch and Trailer Training, moderated by Mikael Opstrup from EDN. In this training session, three IDFAcademy participants get the opportunity to pitch their projects to a panel of qualified directors and get professional feedback. Prior to these pitches, Opstrup elaborates on how to pitch a project and editor Jesper Osmund gives advice on making an effective pitch trailer.

Meet the Professionals

Every IDFAcademy day concludes with round table sessions with professionals attending IDFA. All participants get the opportunity to ask questions and listen to experts from different documentary disciplines. Participants who would like to get advice on their project have the opportunity to arrange a one-on-one meeting with a professional.

IDFAcademy Summer School

From June 18-23, young filmmakers, editors and producers from 14 different countries gathered in Amsterdam for the fifth edition of the IDFAcademy Summer School. They were mentored by eight tutors, including filmmakers Gianfranco Rosi and Coco Schrijber and editors Menno Boerema and Danniel Dannie. A week of discussions, lectures and workshops helped the participants take their documentary projects to the next level. The Summer School participants also had the chance to meet Phil Cox from WorldView, a broadcast media scheme that supports producers who aim to bring the richness and diversity of the developing world to UK audiences. Worldview supported the participation of eight IDFA Fund projects in the IDFAcademy Summer School. The IDFA WorldView Award – a grant worth £10,000, to be used for the production of the films – will be divided between two of these projects: *Camera/Woman* (Karima Zoubir, Morocco) and *Red Wedding* (Guillaume Suon & Lida Chan, Cambodia). Phil Cox will present the winners with their awards during the festival, on the last day of IDFAcademy.

IDFAcademy Results

Films that originated from one of the IDFA training and education programs (not only IDFAcademy, but also the IDFA-Mediatfonds Workshop and the Kids & Docs Workshop) are labeled IDFAcademy Results. This year's IDFA program includes the following 16 films:

Alone in the World, Denise Janzée, The Netherlands, 2012
Are You Listening!, Kamar Ahmad, Bangladesh, 2012
Camera/Woman, Karima Zoubir, Morocco, 2012
Cap or Kippah, Susanne Engels, The Netherlands, 2012
C.K., Barbara Visser, The Netherlands, 2012
Delete, Janetta Ubbels, The Netherlands, 2012
Denok & Gareng, Dwi Sujanti Nugraheni, Indonesia, 2012
The Diaries of an Elephant, Janina Pigaht, The Netherlands, 2012
The Hideout, Astrid Bussink, The Netherlands, 2012
Little Mo, Sjoerd Oostrik, The Netherlands, 2012
Mookie, Neske Beks, The Netherlands, 2012
Red Wedding, Guillaume Suon & Lida Chan, Cambodia/France, 2012
Sand Fishers, Samoute Andrey Diarra, Mali/France, 2012
Sarah's Night, Anne Kleisen, The Netherlands, 2012
Sounds for Mazin, Ingrid Kamerling, The Netherlands, 2012
Where the Condors Fly, Carlos Klein, Chile/Switzerland/Germany, 2012



15

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IDFA Docschool

The IDFA educational program consists of special film screenings for youngsters during the festival and teaching tools that can be accessed on the website throughout the year.

About 6,000 Dutch students are coming to IDFA to attend early-morning screenings. Films have been selected for three different age groups. For primary schools (children aged 9-12), four short documentaries are screening in pairs of two: *Wild Lilly* (Sanne Rovers) with *The Man Who Can* (Nadine Kuipers), and *My Granny Lien* (Annelies de Wit) with *Through Ellen's Ears* (Saskia Gubbels). For high school underclassmen (children aged 12-14), the selection includes *My Granny Lien* (Annelies de Wit) with *Through Ellen's Ears* (Saskia Gubbels), and *Boy Cheerleaders* (James Newton) with IDFA classic *Shadya* (Roy Westler). High school upperclassmen (aged 15-18) will watch *You Laugh but It's True* (David Paul Meyer) and *5 Broken Cameras* (Guy Davidi and Emad Burnat).

This year, IDFA Education is collaborating with theaters around Amsterdam and elsewhere in the Netherlands in order to expand the range of students who can attend the screenings. The theaters are Podium Mozaiek and Bijlmer Parktheater in Amsterdam, Lux in Nijmegen and Focus Filmtheater in Arnhem.

After last year's successful first edition, IDFA will once again present the Docschool Debate. This educational initiative includes the screening of a documentary about a subject high school students can relate to and a discussion between the kids and their teachers. Educators and professionals provide their opinions and discuss the issue with the audience. The film *Shadya* (Roy Westler) will be the subject of the Docschool Debate. Following the screening, the debate is moderated by peer educators from Diversion, an Amsterdam-based agency for social innovation.

In cooperation with distributors, IDFA has set up a video and DVD label for educational purposes, offering a wide range of documentaries for screening in classrooms. A special website (www.docschool.nl) introduces students to the documentary genre in a playful, interactive way. This documentary platform for schools consists of excerpts and interviews focusing on five documentary films. Teachers can find background information and useful links on the site that help them work with documentaries in the classroom, and an online gallery contains short documentaries produced by young people.

In addition to these screenings and teaching aids, IDFA organizes in-school master classes and workshops, introducing students to filmmakers who discuss their practical experience.



IDFA-Mediatfonds Workshop

MEDIAFONDS

This seven-month course, which takes place from May to November, teaches aspiring documentary filmmakers to turn an original idea into a practical, ready-to-make documentary film plan. The 22nd IDFA-Mediatfonds Workshop is organized in cooperation with the Dutch Cultural Media Fund. Established with the aim of discovering and fostering new documentary talent, it now delivers an average of eight projects each year, of which approximately 40% are realized as documentaries for Dutch public broadcasters.

For this year's workshop, 10 projects were selected for the first stage of the workshop from almost 45 submissions. Before summer, a selection was made and five projects made it to the final deadline. This year's participants are Anne-Marieke Graafmans, Judith de Leeuw, Martijn Nijboer, Sanne Rovers and Tomas Kaan.

The group of talented filmmakers was mentored by filmmaker Menna Laura Meijer, whose most recent documentary *Kyteman, Now What?* premiered at IDFA in 2011 and was nominated for the

IDFA Melkweg Award for Music Documentary. Meijer mentored the Kids & Docs Workshop from 2004 to 2009 and teaches audiovisual design at AKV|St.Joost in Breda. This year, the use of imagery was highlighted during the workshop, heightening the artistic values of the final products.

During the festival, the participants get the opportunity to present their film plans to a group of professionals, including broadcasters and producers. A jury of filmmakers and representatives of the Dutch broadcasters then assesses the final versions of the film plans. During the IDFA opening night, the Dutch Cultural Media Fund will announce the winner and present him or her with €125,000 to realize his or her film.

The films made as a result of previous editions of the IDFA-Mediatfonds Workshop that are screening at this year's festival are labeled IDFAcademy Results in this catalogue.



C.K.

Kids & Docs Workshop

MEDIAFONDS

A select group of aspiring filmmakers gets the chance to participate in this six-month course, which started in September 2012 and will continue until February 2013. Participants develop a film plan for a 15-minute documentary that focuses on children. Filmmakers who complete the entire course receive support from one of the participating broadcasters. Children are the driving force behind the documentaries, which address an event or situation that is important to them in some way.

Since the start of the workshop in 1999, it has produced over 65 children's documentaries. The educational process, the six-month workshop and the growing involvement of a large number of public broadcasters now make a sizable contribution to the creation and continuing existence of this genre.

This year's Kids & Docs Workshop is being supervised for the second time by filmmakers Mischa Kamp (*Winky's Horse, Naked*) and Maaik Krijgsman (*Looking for an Icon, Dutch Weed*).

At the end of the workshop, all projects are eligible for funding from the Dutch Cultural Media Fund. The Kids & Docs workshop is a joint venture of IDFA, Cinekid and the Dutch Cultural Media Fund, and is supported by the children's television network Zapp.

The projects that were produced as a result of last year's Kids & Docs workshop and are screening in the Kids & Docs program are labeled IDFAcademy Results in this catalogue.

Mediafonds Kids & Docs Award 2012

The Netherlands has a long and renowned tradition in youth documentaries. To celebrate the success of this genre, the Dutch Cultural Media Fund is presenting a new award this year to the best Dutch youth documentary. The winner will receive € 15,000 to realize his or her film.





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OFFSCREEN ACTIVITIES

Discussion & Debates

IDFA is a film festival, but it is also a meeting place where filmmakers, experts and audiences exchange ideas in debates, master classes and Q&A sessions. This year sees the addition of the IDFA Congress to this roster of inspiring events.

The IDFA Congress: Dutch Docs Conquer the World!

For 25 years, the International Documentary Film Festival Amsterdam has been considered a festival of ideas and film for thought. One of the main events of this 25th anniversary year is the first IDFA Congress, supported by the Dutch Cultural Media Fund, the Netherlands Film Fund, EYE International, VEVAM (Netherlands Association of Directors), and national broadcasters HUMAN, AVRO and NCRV.

The one-day conference offers domestic and international film professionals, and those interested in documentary culture, an opportunity to visualize the future and optimize the success for Dutch screen media in the international marketplace. It's also a chance to apply these ideas to other film cultures where global thinking and co-productions are now key to survival.

The conference consists of five inspirational keynote speeches, interlocking panels, feedback, clips and surprises. The day is co-moderated by Jess Search, Executive Director of BritDoc, a UK-based non-profit foundation that supports filmmakers, and Jan Jaap van der Wal, a famous Dutch stand-up comedian and TV and radio host.

Keynote speakers and panelists cover such topics as "Why Documentaries Matter" presented by BBC *Storyville*'s Nick Fraser, a session on "Marketing and Branding" presented by Dutch communications guru Erik Kessels of KesselsKramer, a comparative study of the successful Danish Model by Karolina Lidin of the Nordic Film and Television Fund, and a reverse angle view of the international gaze presented by the top producer from the Democratic Republic of Congo, Djo Tunda Wa Munga. There is also a special appearance by the world-class director and storyteller Tom Tykwer, who will tell us all how to create better stories. The day concludes with the presentation of the new Mediaponds Kids & Docs Award.

One goal of the IDFA Congress is to figure out how Dutch films, documentary media and TV programming can better catch the world's attention. The conference offers ideas, case studies and simulations. It sets out to ask and answer questions: What determines why some Dutch films, programs and media are successful at home and abroad while others are not? What defines success, and how can you market it? What subjects and forms appeal most to domestic and international audiences?

The intention is not to turn the IDFA Congress into a complaints box – this is not the age-old discussion about inadequate funding,

but rather a time for reflective brainstorming, fresh ideas and collective, interactive responses. The conference will focus on different perspectives of creativity, storytelling, content, imagery, form and aesthetics, courage and perseverance, promotion and marketing. It will open one's eyes to a wide world of opportunities and challenges.

The IDFA Congress takes place on Thursday, November 22 at the Compagnie Theater (Kloveniersburgwal 50). Admission is €35 and includes lunch and refreshments. Book online at www.idfa.nl.



Industry Panels

For all guests who wish to sharpen their awareness of the documentary industry and get up to speed with its latest developments, IDFA is organizing a dozen Industry Panels.

The Industry Panels delve into a wide range of topics, including "Distribution in Europe and China", "Short Films", "Documentaries in the Arabic-Speaking World", "Outreach" and many more.

All panels take place in De Engelenbak (Nes 71) between Thursday, November 14 and Wednesday, November 21 and are accessible to all forms of IDFA accreditations. For the full program, please see the Industry Guide or go to www.idfa.nl.



IDFA Interactive Documentary Conference

Exploring the Future of Documentary Storytelling in the Digital Age



Join IDFA and some of the world's leading digital documentary pioneers for a one-day festival conference on Sunday, November 18. Organized in celebration of the 25th edition of IDFA and the fifth edition of its new media program DocLab, the event will explore the future of documentary storytelling in the digital age.

How is the art of documentary storytelling being disrupted across different disciplines? What are the consequences for the documentary industry and its future business models? What inspires us and some of the world's most successful digital pioneers and documentary media artists? The conference will focus on these questions and more.

Speakers include Jane Burton (Tate Modern), Andrew DeVigal (New York Times, Second Story), Hugues Sweeney (National Film Board of Canada), Alexandre Brachet (Upian), Daniel Burwen (Cognito Films), Bjarke Myrthu (Storyplanet), Joel Ronez (Radio France),

William Uricchio (MIT Open Documentary Lab), David Carzon (Arte Interactive) and Elisabeth Holm (Kickstarter). They will discuss such topics as the best and worst ideas for a cross-media documentary, secrets behind successful interactive and participatory projects, the rise of app stores and touch devices, the best tools for creating and publishing interactive stories, data stories and data art, and the business side of interactive documentary storytelling.

The IDFA Interactive Documentary Conference is organized in collaboration with EDN and is supported by the Mondriaan Foundation and AFK. The event is part of Expanding Documentary #3, organized in collaboration with De Brakke Grond.

IDFA Media Talks

Master class: Victor Kossakovsky

A master class with the Rembrandt of documentary cinema. Beginning with *The Belovs* (1994), this reality poet has painted with exquisite light. He deprived his toddler son of his own reflection for *Svyato*, captured people born on his own birth date in 1961 for *Sreda*, filmed from his apartment window for a whole year for *Hush!*, and poked his camera-arrow directly through the center of the earth to connect us all in */Vivan las Antipodas!*. This year, Kossakovsky has curated IDFA's Top 10, with selections ranging from Flaherty's *Man of Aran* to Alexander Sokurov's *Spiritual Voices*. Using those selections and films from his own retrospective, and moderated and provoked by documentary filmmaker Peter Wintonick, Kossakovsky will get to the heart of documentary with dialectical humor and wisdom. He dissects the theses and the antitheses of his work; what he's learned, what's not to be learned. His cinemanifesto begins with an aphorism: "Don't film if you can live without filming."

Friday, November 16, 11:00-12:45 p.m., Tuschinski 1.

Extended Q&A's

Nearly all filmmakers with films in the IDFA program get a chance to meet their audiences at Q&A sessions after screenings, but 20 films are given a special focus with extended Q&A's. Inspiring directors, experts and specialized moderators will be on hand to engage with the audience in deeper discussions about the issues that the films illuminate. For example, *Propaganda* is a mysterious found film from North Korea – or is it? The Extended Q&A for Michael Singh's *Valentino's Ghost* has Arab expert Petra Stienen reflecting on the changing image of Arabs and Muslims in the media. General Roméo

Dallaire, UN Force Commander during the Rwandan genocide, now works on the issue of child soldiers, and joins us for *Fight Like Soldiers, Die Like Children*. Afghani-Danish journalist Nagieb Khaja, gave mobile cameras to ordinary citizens in *My Afghanistan: Life in the Forbidden Zone*. Maziar Bahari (*Forced Confessions*) will bring special guests from Iran and Syria. Director Jim Bruce and OECD economist Bill White will take us on an economic rollercoaster at the Extended Q&A for *Money For Nothing: Inside The Federal Reserve*. Journalist Mark Misérus, who writes on cycling for Dutch daily *de Volkskrant*, talks with *When Heroes Lie* director Arthur Halloon about his role as an investigative journalist for this film about the use of doping in cross-country skiing. With special guest Berend Nikkels, who pleads for the tolerance of doping under medical supervision.

For all program information, please see www.idfa.nl.

Hi-Tea with Ally and Peter

A calm oasis in the middle of the IDFA hurricane, the Hi-Teas are engaging daily chats hosted by IDFA director Ally Derks and the ubiquitous IDFAcolyte Peter Wintonick. With a pair of special filmmakers, doc-stars and secret guests, each session flows out of the IDFA program with personal issues and ideas. The guest list? We don't want to let the cat out of the bag. To use a Dutch expression, high trees catch a lot of wind (i.e. important people attract a lot of attention). Let's just say this: expect to be taken from the villages of India to some of the richest houses in the Western World.

From Thursday, November 15 to Wednesday, November 21, 4:00-4:30 p.m., Tuschinski Theater VIP Room (1st floor). Open to all, free of charge.



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Award Winners 1988 – 2011

VPRO IDFA Award for Best Feature-Length Documentary

- 2011 *Planet of Snail*, Seung-Jun Yi, South Korea, 2011
- 2010 *Position Among the Stars*, Leonard Retel Helmrich, The Netherlands, 2010
- 2009 *Last Train Home*, Lixin Fan, China/Canada, 2009
- 2008 *Burma VI – Reporting from a Closed Country*, Anders Østergaard, Denmark/Sweden/United Kingdom/Norway, 2008
- 2007 *Stranded*, Gonzalo Arijan, France, 2007
- 2006 *The Monastery – Mr. Vig & the Nun*, Pernille Rose Grønkjær, Denmark, 2006
- 2005 *My Grandmother's House*, Adán Aliaga, Spain, 2005
- 2004 *Stand van de maan*, Leonard Retel Helmrich, The Netherlands, 2004
- 2003 *Checkpoint*, Yoav Shamir, Israel, 2003
- 2002 *Stevie*, Steve James, United States, 2002
- 2001 *Family*, Phie Ambo & Sami Saif, Denmark, 2001
- 2000 *The Sea that Thinks*, Gert de Graaff, The Netherlands, 2000
- 1999 *André Hazes – She Believes In Me*, John Appel, The Netherlands, 1999
- 1998 *Photographer*, Dariusz Jablonski, Poland, 1998
- 1997 *Wasteland*, Andrei Schwartz, Germany, 1997
- 1996 *Atman*, Pirjo Honkasalo, Finland/Germany, 1996
- 1995 *Délits flagrants*, Raymond Depardon, France, 1994
- 1994 *Solo, the Law of the Favela*, Jos de Putter, The Netherlands, 1994
- 1993 *The Belovs*, Victor Kossakovsky, Russia, 1993
- 1992 *La memoria del agua*, Héctor Fáver, Spain, 1992
- 1991 *Dreams and Silence*, Omar Al-Qattan, Belgium, 1991
- 1990 *Christo in Paris*, David Maysles, United States, 1990
- 1989 *The Crossroad*, Ivars Seleckis, Latvia, 1988
- 1988 *Birthplace Unknown*, Karin Junger, The Netherlands, 1988 en Island, Ruben Gevorkyan, USSR, 1988

Special Jury Award

- 2011 *5 Broken Cameras*, Emad Burnat & Guy Davidi, Palestine/Israel/The Netherlands/France, 2011
- 2010 *You Don't Like the Truth – 4 Days Inside Guantánamo*, Luc Coté & Patricio Henríquez, Canada, 2010
- 2009 *The Most Dangerous Man in America*, Judith Ehrlich & Rick Goldsmith, United States, 2009
- 2008 *Forgetting Dad*, Rick Minnich & Matthew Sweetwood, Germany, 2008
- 2007 *Hold Me Tight, Let Me Go*, Kim Longinotto, United Kingdom, 2007
- 2006 *Tender's Heat. Wild Wild Beach*, Alexander Rastorguev, Russia, 2006
- 2005 *Our Daily Bread*, Nikolaus Geyrhalter, Austria, 2005
- 2004 *Liberia: An Uncivil War*, Jonathan Stack & James Brabazon, United States, 2004
- 2003 *The Corporation*, Mark Achbar & Jennifer Abbott, Canada, 2003
- 2002 *On Hitler's Highway*, Lech Kowalski, France, 2002
- 2001 *Elsewhere*, Nikolaus Geyrhalter, Austria, 2001
- 2000 *Keep the River on Your Right: A Modern Cannibal Tale*, Laurie Gwen Shapiro & David Shapiro, United States, 2000
- 1999 *A Cry from the Grave*, Leslie Woodhead, United Kingdom, 1999
- 1998 *Pavel and Lyalya – A Jerusalem Romance*, Victor Kossakovsky, Russia, 1998
- 1997 *Little Dieter Needs to Fly*, Werner Herzog, Germany, 1997
- 1996 *The Typewriter, the Rifle and the Movie Camera*, Adam Simon, United Kingdom, 1996
- 1995 *Picasso Would Have Made a Glorious Waiter*, Jonathan Schell, United States, 1994
- 1994 *Choice and Destiny*, Tsipi Reibenbach, Israel, 1993
- 1993 *Losses to Be Expected*, Ulrich Seidl, Austria, 1992
- 1992 *Black Harvest*, Robin Anderson & Bob Connolly, Australia, 1992
- 1991 *Djemefola*, Laurent Chevallier, France, 1991
- 1990 *The Collector*, Erik Stroemdhald, Sweden, 1989
- 1989 *The Power of Solovki*, Marina Goldovskaya, USSR, 1988
- 1988 *Hôtel Terminus: The Life and Times of Klaus Barbie*, Marcel Ophüls, France/United States, 1988

Members of the Jury

- 2011 Moussa Sene Absa (Senegal), Sandy Lieberson (United States), Dennis Lim (United States), Laila Pakalnija (Latvia), Suzanne Raes (The Netherlands)
- 2010 Lixin Fan (Canada), Orlando Bagwell (United States), Monique van de Ven (The Netherlands), Frederic Boyer (France), Vibke Bryld (Denmark)
- 2009 Geoffrey Gilmore (United States), Anders Østergaard (Denmark), Jean-Marie Téno (Cameroon/France), Jenny Westergård (Finland), Willeke van Ammelrooy (The Netherlands)
- 2008 Christoph Jörg (Germany), Wouter Barendrecht (The Netherlands), Deepa Dhanraj (India), Bianca Stigter (The Netherlands), Sandra Ruch (United States)
- 2007 Diane Weyermann (United States), Jos Stelling (The Netherlands), Ilan de-Vries (Israel), Roberto Berliner (Brazil), Vidhyarthi Chatterjee (India)
- 2006 Claire Aguilar (United States), Igor Blažević (Czech Republic), Jasmine Dellar (United Kingdom), Niek Koppen (The Netherlands), Gerald Peary (United States)
- 2005 Luke Holland (United Kingdom), Jehane Noujaim (United States), Leonard Retel Helmrich (The Netherlands), Carmen Cobos (The Netherlands), Tamara Trampe (Germany)
- 2004 John Anderson (United States), Karen Cooper (United States), Pieter van Huystee (The Netherlands), Pirjo Honkasalo (Finland), Yoav Shamir (Israel)
- 2003 Roberto Berliner (Brazil), Bob Connolly (Australia), Peter Mettler (Switzerland), Joyce Roodnat (The Netherlands), Monika Treut (Germany)
- 2002 Phie Ambo (Denmark), Maziar Bahari (Iran), Pieter van Huystee (The Netherlands), Dennis O'Rourke (Australia), Jonathan Stack (United States)
- 2001 Jane Balfour (United Kingdom), Amit Breuer (Israel), Peter Brosens (Belgium), Gert de Graaff (The Netherlands), Peter Wintonick (Canada)
- 2000 John Appel (The Netherlands), Lee Blank (United States), Zita Carvalhosha (Brazil), Victor Kossakovsky (Russia), Rada Sesic (The Netherlands)
- 1999 Dariusz Jablonski (Poland), Mandy Jacobson (South Africa), Emiko Omori (United States), Pieter Verhoeff (The Netherlands), Paul Yule (United Kingdom)
- 1998 Erika de Hadeln (Germany), Ot Louw (The Netherlands), Tue Steen Müller (Denmark), Toni Venturi (Brazil), Diane Weyermann (United States)
- 1997 Arthur Dong (United States), Kerstin Hagrup (Denmark), Jørgen Leth (Denmark), Robby Müller (The Netherlands), Katsue Tomiyama (Japan)
- 1996 Nicholas Fraser (United Kingdom), Marina Goldovskaja (Russia/United States), Torben Skjold Jensen (Denmark), Amir Labaki (Brazil), Anne Lordon (The Netherlands/France)
- 1995 Elaine Charnov (United States), Chris Haws (United Kingdom), Irina Knochenhauer (Russia/Germany), Jos de Putter (The Netherlands), Sibylle Schönemann (Germany)
- 1994 Erik Barnouw (United States), Andrzej Kolodinski (Poland), Sonja de Leeuw (The Netherlands), Norma Marcos (Palestine), Lionel N'Gakane (South Africa)
- 1993 Karl Gass (Germany), Heddy Honigmann (The Netherlands), Stephen Peet (United Kingdom) Dea Sudarman (Indonesia), William Uricchio (United States/The Netherlands)
- 1992 Santiago Alvarez (Cuba), Rinki Bhattacharya (India), Lise Roos (Denmark), Jos Stelling (The Netherlands), Ilan de-Vries (Israel)
- 1991 Nouchka van Brakel (The Netherlands), Rafi Bukaee (Israel), Marion Mitchell (France), Helke Misselwitz (Germany), Jerzy Toeplitz (Poland)
- 1990 Ireen van Ditshuyzen (The Netherlands), Chris Hegedus (United States), K. Michel (The Netherlands), Juris Podniek (Latvia), Mick Hart Williams (United Kingdom)
- 1989 Johan Anthierens (Belgium), Robert Daudelin (Canada), Richard Kaplan (United States), Ellen Waller (The Netherlands), Marceline Loridan (France)
- 1988 Judy Irola (United States), Hedda van Gennep (The Netherlands), Mark-Tomas Soosaar (Estonia), Jan de Vaal (The Netherlands), Frederick Wiseman (United States)

NTR IDFA Award for Best Mid-Length Documentary

- 2011 *Montenegro*, Jorge Gaggero, Argentina, 2011
 2010 *People I Could Have Been and Maybe Am*, Boris Gerrets, The Netherlands, 2010
 2009 *Iron Crows*, Bong-Nam Park, South Korea, 2009
 2008 *Boris Ryzhy*, Aliona van der Horst, The Netherlands, 2008
 2007 *To See If I'm Smiling*, Tamar Yarom, Israel, 2007
 2006 *Enemies of Happiness*, Eva Mulvad, Denmark, 2006
 2005 *Before Flying Back to the Earth*, Arūnas Matelis, Lithuania/Germany, 2005
 2004 *Georgi and the Butterflies*, Andrey Paounov, Bulgaria, 2004
 2003 *Surplus – Terrorized into Being Consumers*, Erik Gandini, Sweden, 2003
 2002 *Interesting Times – The Secret of My Success*, Jinchuan Duan, China, 2002
 2001 *Haj-Abbas' Wives*, Mohsen Abdolvahab, Iran, 2001
 2000 *Jung (War) in the Land of the Mujaheddin*, Fabrizio Lazzaretti & Alberto Vendemmiati, Afghanistan/Italy, 2000
 1999 *Kids from the Coal Land – A Lettre to Henri Storck*, Patric Jean, Belgium, 1999
 1998 *Hephzibah*, Curtis Levy, Australia, 1998
 1997 *Gigi, Monica... & Bianca*, Yasmina Abdellaoui & Benoît Dervaux, Belgium, 1996
 1996 *Mr. Behrmann – Life Dream Death*, Andreas Voigt, Germany, 1995
 1995 *6 Open, 21 Closed*, Amit Goren, Israel, 1994

Special Jury Award

- 2008 *Lady Kul el Arab*, Ibtisam Mara'ana, Israel, 2008

IDFA Award for Best Short Documentary

- 2009 *Six Weeks*, Marcin Janos Krawczyk, Poland, 2009
 2008 *Slaves – An Animated Documentary*, Hanna Heilborn & David Aronowitzch, Sweden/Norway/Denmark, 2008
 2007 *The Tailor*, Oscar Pérez, Spain, 2007
 2006 *My Eyes*, Erlend E. Mo, Denmark, 2006
 2005 *Butterfly Man*, Samantha Rebillet, Australia, 2004

Members of the Jury

- 2011 David Fisher (Israel), Boris Gerrets (The Netherlands), Maris Ramos (The Netherlands), Miranda Siegel (United States), Ben Tsiang (China)
 2010 Bong-Nam Park (South Korea), Greg Sanderson (United Kingdom), Jennifer Fox (United States), Henk Camping (The Netherlands), Ilana Tsur (Israel)
 2009 Lorenzo Hendel (Italy), Ibtisam Mara'ana (Israel), Zola Maseko (Mozambique), Jennifer Merin (United States), Mercedes Stalenhoef (The Netherlands)
 2008 Nishtha Jain (India), Rik Stallaerts (Belgium), Jeanne Wikler (United States), Thomas White (United States), Jess Search (United Kingdom)
 2007 Cees van Ede (The Netherlands), Kerstin Hagrup (Sweden), Rudy Buttignol (Italy), Anna Glogowski (Brazil), Goran Radovanovic (Serbia)
 2006 Heather Croall (Australia), Arunas Matelis (Lithuania), Mercedes Moncada Rodriguez (Nicaragua), Tomohide Terai (Japan), Silvia Hallensleben (Germany)
 2005 Bert Janssens (The Netherlands), Marie Nathanson (Canada), Cyril Neyrat (France), Andrey Paounov (Bulgaria), Vera Vlajic (Serbia)
 2004 Erik Gandini (Sweden), Wessel van de Hammen (The Netherlands), Irina Kanousheva (Bulgaria), Björn Koll (Germany), André Pâquet (Canada)
 2003 Rudy Buttignol (Canada), Peter Forgacs (Hungary), Carel Kuyt (The Netherlands), Luciano Rignolini (France), Jay Rosenblatt (United States)
 2002 Francisco Cesar Filho (Brazil), Anna Glogowski (Brazil), Aliona van de Horst (The Netherlands), Catherine Olsen (Canada), Eila Werning (Finland)
 2001 Julie Anderson (United States), John Hughes (Australia), Noshka van der Lely (The Netherlands), Marguerite Seguy (France), Juan Francisco Urrusti (Mexico)
 2000 Willemien van Alst (The Netherlands), Madeleine Avramoussis (France), Thomas Balmès (France), Patric Jean (Belgium), Iikka Vehkalahti (Finland)
 1999 Catherine le Clef (Belgium), Werner Dütch (Germany), Cees van Ede (The Netherlands), Sigve Endresen (Norway), Paul Pauwels (Belgium)

- 1998 Cees van Ede (The Netherlands), Jeremy Gibson (United Kingdom), Peter Friedman (France), Karolina Lidin (Denmark), Kim Longinotto (United Kingdom)

- 1997 Cees van Ede (The Netherlands), Hans Beerekamp (The Netherlands), Chris Haws (United Kingdom), Mette Hoffman Meyer (Denmark), Andreas Voigt (Germany)
 1996 Cees van Ede (The Netherlands), Hans Beerekamp (The Netherlands), Carel Kuyt (The Netherlands)
 1995 Cees van Ede (The Netherlands), Hans Beerekamp (The Netherlands), Carel Kuyt (The Netherlands), Andree van Es (The Netherlands), Jeanne Wikler (The Netherlands/United States)

IDFA Award for Best First Appearance

- 2011 *The Vanishing Spring Light*, Xun Yu, China/Canada, 2011
 2010 *Kano: An American and His Harem*, Monster Jimenez, Philippines, 2010
 2009 *Colony*, Ross McDonnell & Carter Gunn, Ireland/United States, 2009
 2008 *Constantin and Elena*, Andrei Dascalescu, Romania, 2008
 2007 *End of the Rainbow*, Robert Nugent, Australia/France, 2007
 2006 *We Are Together*, Paul Taylor, United Kingdom, 2006
 2005 *The Angelmakers*, Astrid Bussink, Hungary/The Netherlands/Scotland, 2005
 2004 *The Bridge*, Ileana Stanculescu, Romania, 2004
 2003 *My Flesh and Blood*, Jonathan Karsh, United States, 2003 & *The Very Best Day*, Pavel Medvedev, Russia, 2002
 2002 *Barbeiros*, Mervi Junkkonen, Finland, 2001
 2001 *Bitch*, Igor Voloshin, Russia, 2001
 2000 *Hybrid*, Monteith McCollum, United States, 2000
 1999 *Between 2 Worlds*, Bettina Haesen, Germany, 1999
 1998 *Howling for God*, Dan Alexe, Belgium, 1998
 1997 *Anthem, an American Road Story*, Shainee Gabel & Kristin Hahn, United States, 1997

Members of the Jury

- 2011 Liang Bibo (China), Ollie Huddleston (United Kingdom), Monster Jimenez (The Phillipines), Margje de Koning (The Netherlands) en Basil Tsiokos (United States)
 2010 Jawed Taiman (United Kingdom), Bill Nichols (United States), Outi Saarikoski-Schimberg (Finland), Walter Stokman (The Netherlands), Omar Amiralay (Syria)
 2009 Cameron Bailey (Canada), Andrei Dascalescu (Romania), Joan Legalamitwa (South Africa), Brian Winston (United Kingdom), Herman de Wit (The Netherlands)
 2008 Andrée Bennett (Canada), Diana Nenadi (Croatia), Marrie Bot (The Netherlands), Oscar Pérez (Spain), Sally Berger (United States)
 2007 Jonathan Stack (United States), Jane Balfour (United Kingdom), Amir Labaki (Brazil), Arik Bernstein (Israel), Pieter van Lierop (The Netherlands)
 2006 Astrid Bussink (The Netherlands), Doug Block (United States), Dimitri Epides (Greece), Cecilia Lidin (Denmark), Andrei Plakhov (Ukraine)
 2005 Asano Fujiko (Japan), Bert Hogenkamp (The Netherlands), Ulla Jacobsen (Denmark), Nenad Puhovski (Croatia), Ileana Stanculescu (Romania)
 2004 Eugene Hernandez (United States), Ditsi Carolino (Philippines), Jean-Pierre Rehm (France), Nodu Murphy (South Africa), Ineke Smits (The Netherlands)
 2003 Michel Euvrard (Canada), Leslie Felperin (United Kingdom), Flavia de la Fuente (Argentina), Annette Willis (Australia), Karin Wolfs (The Netherlands)
 2002 Leo Bankersen (The Netherlands), Marina Drozdova (Russia), Mathias Heybrock (Germany), Peter Keough (United States), Jorge Yglesias (Cuba)
 2001 Ronald Bergan (United Kingdom), Peter van Buren (The Netherlands), Ingrid Dokka (Norway), Ludmila Hristova-Diakova (Bulgaria), Gustavo Noriega (Argentina)
 2000 Göran Bjelkendal (Sweden), Caroline Buck (Germany), Koen van Daele (Slovenia), Nelson Hoineff (Brazil), Annelotte Verhaagen (The Netherlands)

- 1999 Victoria Belopolskia (Russia), Jos van der Burg (The Netherlands), Eva af Geijerstam (Sweden), Marc Glassman (Canada), Sasa Radojevic (Yugoslavia)
 1998 Heikki Jokinen (Finland), Jeroen Lok (The Netherlands), Irit Shamgar (Israel), Carlos Alberto Mattos (Brazil), Alexander Yankiev (Bulgaria)
 1997 Andrzej Kolodynski (Poland), Angela Baldassarre (Canada), Hans-Günter Dicks (Germany), Mieke Bernink (The Netherlands), Altaf Mazid (India)
 1996 Eduardo Antin (Argentina), Huib Stam (The Netherlands), Espen Mineur Saetre (Norway), Peter Cargin (United Kingdom), Monica Haïm (Romania)

IDFA Award for Best Student Documentary

- 2011 *The Betrayal*, Karen Winther, United Kingdom/Norway, 2011
 2010 *What's in a Name*, Eva Küpper, Belgium, 2010
 2009 *Redemption*, Sabrina Wulff, Germany, 2009
 2008 *Shakespeare and Victor Hugo's Intimacies*, Yulene Olaizola, Mexico, 2008
 2007 *Paradise – Three Journeys in this World*, Elina Hirvonen, Finland, 2007

Members of the Jury

- 2011 Stella Bruzzi (Italy), Eva Küpper (Belgium), Willem-Jan Otten (The Netherlands)
 2010 Sabrina Wulff (Germany), Jelle van Doornik (The Netherlands), Andreas Koefoed (Denmark)
 2009 Matthijs Wouter Knol (The Netherlands), Yulene Olaizola (Mexico), Jonathan Stack (United States)
 2008 Ellen Kuras (United States), Nenad Puhovski (Croatia), Elina Hirvonen (Finland)
 2007 Heddy Honigmann (The Netherlands), Ot Louw (The Netherlands), Helena Zajícová (Czech Republic)

Dioraphte IDFA Award for Dutch Documentary

- 2011 *900 Days*, Jessica Gorter, 2011
 2010 *Position Among the Stars*, Leonard Retel Helmrich, The Netherlands, 2010
 2009 *The Player*, John Appel, The Netherlands, 2009

Members of the Jury

- 2011 Luciano Barisone (Italy), Hans Robert Eisenhauer (Germany), Aliona van der Horst (The Netherlands), Anne Marie Kürstein (Denmark), Orwa Nyrabia (Syria)
 2010 Daniela Michel (Mexico), Alissa Simon (United States), Pieter Verhoeff (The Netherlands)
 2009 Sean Farnel (Canada), Sandra den Hamer (The Netherlands), Leena Pasanen (Finland)

IDFA Melkweg Award for Best Music Documentary

- 2011 *Last Days Here*, Don Argott & Demian Fenton, United States, 2011

Members of the Jury

- 2011 Miriam Leah Brenner (The Netherlands), Lotje IJzermans (The Netherlands), Rodrigo Letier (Brazil), James Mottram (United Kingdom), Zjakki Willems (Belgium)

IDFA DOC U Award

- 2011 *The Last Days of Winter*, Mehrdad Oskouei, Germany/Austria, 2011
 2010 *Autumn Gold*, Jan Tenhaven, Germany/Austria, 2010
 2009 *The Yes Men Fix the World*, Andy Bichlbaum & Mike Bonanno, France/United States, 2009
 2008 *Kassim the Dream*, Kief Davidson, United States/Germany, 2008
 2007 *Planet B-Boy*, Benson Lee, United States, 2007
 2006 *A Lesson of Belarussian*, Miroslaw Dembinski, Poland, 2006
 2005 *Shadya*, Roy Westler, Israel, 2005
 2004 *Nabila*, Håkan Berthas, Sweden, 2003

IDFA DocLab Award for Digital Storytelling

- 2011 *InSitu*, Antoine Viviani, France, 2011
 2010 *HIGHRISE/Out My Window*, Katerina Cizek, Canada, 2010

Members of the Jury

- 2011 Ingrid Kopp (United Kingdom), Martijn de Waal (The Netherlands), Rob McLaughlin (Canada)
 2010 Alexandre Brachet (France), Antoinette Hoes (The Netherlands), Zach Wise (United States)

BankGiro Loterij IDFA Audience Award

- 2011 *5 Broken Cameras*, Emad Burnat & Guy Davidi, Palestine/Israel/The Netherlands/France, 2011
 2010 *Waste Land*, Lucy Walker, United Kingdom/Brazil, 2010
 2009 *The Cove*, Louie Psihogios, United States, 2009
 2008 *RIP – A Remix Manifesto*, Brett Taylor, Canada, 2008
 2007 *To See If I'm Smiling*, Tamar Yaron, Israel, 2007
 2006 *We Are Together*, Paul Taylor, United Kingdom, 2006
 2005 *Sisters in Law*, Kim Longinotto & Florence Ayisi, United Kingdom, 2005
 2004 *The Yes Men*, Dan Ollman, Sarah Price & Chris Smith, United States, 2003
 2003 *My Flesh and Blood*, Jonathan Karsh, United States, 2003
 2002 *Bowling for Columbine*, Michael Moore, United States, 2002
 2001 *Offspring*, Barry Stevens, Canada, 2001
 2000 *Desi*, Maria Ramos, The Netherlands, 2000
 1999 *Crazy*, Heddy Honigmann, The Netherlands, 1999
 1998 *Two Dads*, Ko van Reenen, The Netherlands, 1998
 1997 *Vision Man*, William Long, Sweden, 1997
 1996 *Blue Eyed*, Bertram Verhaag, Germany, 1996
 1995 *Anne Frank Remembered*, Jon Blair, United Kingdom, 1995
 1994 *Choice and Destiny*, Tsipi Reibenbach, Israel, 1993
 1993 *The Belovs*, Victor Kossakovsky, Russia, 1993
 1992 *Black Harvest*, Robin Anderson & Bob Connolly, Australia, 1992
 1991 *Djembeféla*, Laurent Chevallier, France, 1991
 1990 *In Memory of the Day Passed By*, Sharunas Bartas, USSR, 1989
 1989 *Skierskala*, Ivars Seleckis, Latvia, 1988
 1988 *The Last Judgement*, Herz Frank, Lithuania/USSR, 1987

Oxfam Global Justice Award

- 2011 *Bitter Seeds*, Mlcha X. Peled, United States/India, 2011

IDFA-Mediatheque Workshop Completion Prize

- 2011 *Waterlijken*, Nelleke Koop
 2010 C.K., Barbara Visser
 2009 *De dertiende man*, Martijn Blekendaal
 2008 *Monsters onder het bed*, Sarah Mathilde Domogala
 2007 *Zintuigen, deuren naar de ziel*, Elizabeth Rocha Salgado
 2006 *Eeuwige moes*, Catherine van Kampen
 2005 *De grote schaduw van Stampersgat*, Patrick Bus
 2004 *Sanines droom*, Frodo Terpstra
 2003 *Tsjechisch kerstfeest*, Simona de Jong
 2002 *Lágonda*, Robín van Erven Dorens
 2001 *Corsokoorts*, Dorien Janssen
 2000 *Wheels of Fortune*, Wilco Bello
 1999 *De mentale kwestie*, Lies Niezen

IDFA Award for Best Green Screen Documentary

- 2011 *Bitter Seeds*, Mlcha X. Peled, United States/India, 2011
 2010 *Into Eternity*, Michael Madsen, Denmark/Sweden/Finland, 2010

Honourable Mention

- 2010 *The Pipe*, Risteard Ó Domhnaill, Ireland, 2010

Members of the Jury

- 2010 Appy Sluijs (The Netherlands), Niklaus Geyrhalter (Austria), Nino Kirtadze (France)

Zapper Award

- 1996 *Love Beyond Boundaries – Made in Japan*, Puck de Leeuw, The Netherlands, 1996
 1995 *My Vote Is My Secret – Chroniques Sud-Africaines 1994*, Julie Henderson, Thulani Mokoena & Donne Rundle, France, 1994
 1994 *Death of a Nation – The Timor Conspiracy*, David Munro, United Kingdom, 1994

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